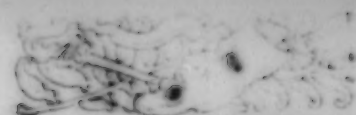


THE NEW YORK



DRAMATIC MIRROR®

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NEW YORK: SATURDAY, AUGUST 24, 1891.

PRICE TEN CENTS.



GRACE HUNTINGTON.

From Photo by Egan.

ton, and Fred. Bedford was dignified as the father.

L. P. Hicks slightly exaggerated the role of Jean's father, but his performance was acceptable.

Lillian Schowen was interesting as Edith Mathews, and Carolyn Elberts did justice to the part of Grace.

Tony Pastor's Variety.

At Tony Pastor's Theatre appeared the unusual array of variety talent before a large audience last night.

Among the new faces this week are Whitney and Shepard, Louise de Louise, character change dancer, the Ali Brothers, acrobats, Petrie and Elise, Heffernan and Ward, Charles Fostelle and Major Burk.

Frank Bush and Isabelle Ward appear again in their specialties, and Lottie Gilson is still proving herself the little magnet that she is called on the bills.

At Other Houses.

The first performance of Indigo at the Casino is announced for this (Tuesday) evening.

The production of The Khedive at Niblo's is set down for Thursday evening.

Proctor's Theatre will reopen on Saturday night with Mr. Wilkinson's Widows.

The run of The Tar and the Tartar at Palmer's will close one week from next Saturday night. Marie Wainwright, in Amy Robsart will follow.

There is no interruption of the prosperity of Wang at the Broadway.

Jane is in its fourth successful week at the Madison Square.

The only Leon was added to the cast of A High Roller at the Bijou on Monday evening. A new libretto by Archie Gordon is to be tried at one of the closing performances this week.

Richard Mansfield continues to appear at the Garden Theatre in his repertoire of successful plays, including Prince Karl, Don Juan, A Parisian Romance, Beau Brummell, and Dr. Jekyll and Mr. Hyde.

This is the last week of A Fair Rebel at the Fourteenth Street Theatre.

Irene's Thirteenth Regiment Band has proved a popular success at The Madison Square Garden Amphitheatre. The vocalists this week are Annie Louise Tanner and Signor Sartori.

WILL MR. SEELEY EXPLAIN?

James V. Cooke, of Madame Modjeska's business staff, gave a Mirror representative the following particulars of a queer transaction of a young man named James Seeley.

"It seems," said Mr. Cooke, "that George C. Jenks, who has been giving open-air representations of As You Like It at Chicago, Pittsburg and elsewhere this Summer, thought it would be a capital idea to have Madame Modjeska play Rosalind at a performance he intended to give at Lake Chautauqua last Friday evening. Accordingly, his stage-manager, Charles Hagar, gave a young man by the name of James Seeley sixty dollars to pay his fare from Pittsburg to New York and other incidental expenses, with the object of having him engage Madame Modjeska for the part.

"After his arrival in New York Seeley sent back word that he had been successful in his mission and that Madame Modjeska would appear as Rosalind at Lake Chautauqua on the appointed day. That was the last heard from Seeley. When Friday came, Madame Modjeska had not arrived, and Mr. Jenks was in a great dilemma, as he had nobody to replace her.

"Meantime Madame Modjeska was sojourning at Cape May, in entire ignorance that she was expected to play Rosalind at Lake Chautauqua. Fortunately for Mr. Jenks, it rained last Friday, so that he was able to postpone the performance until Tuesday of this week, without explaining the scrape that Seeley had got him in.

"Moreover, he thereby gained time to communicate with Frank G. Cotter in New York, and after various telegrams to and fro, Madame Modjeska amiably consented to come to the rescue. She arrived in New York from Cape May last Sunday, and left for Lake Chautauqua on Monday night. Under the circumstances it might be well for Mr. Seeley to rise and explain his strange behavior in the matter."

A FORTHCOMING EVENT.

Frederick Paulding has returned to town and is actively preparing for the production of The Struggle of Life at the Standard. Whatever may be the fate of the play the setting will be magnificent and every detail will have been carefully, not to say elaborately, supplied.

It is likely that the first-night audience will be fashionable as well as critical. Orders for seats have been received from Newport, Lenox, Tuxedo, and many of the watering-places from persons who intend to be present.

All the boxes have been sold and more than two hundred seats taken.

Owing to the demand for seats for the initial performance the management have decided to suspend the free list absolutely. Professionals will be welcomed after the opening night.

IT IS ABBEY—NOT MAYER.

Henry E. Abbey wore his usual non-committal look when a representative of THE MIRROR met him on Thursday.

He showed this telegram to the writer: "Will fulfill contract. Combine with Morini about artists." It was signed Adelina Patti-Nicolini, and was dated at Craig-y-Nos, where the diva's castle is located.

In other words, Patti will make a concert tour of this country this season under the management of Abbey, Schoeffel and Gran, and not under the management of Marcus Mayer and Ben Stern.

This is in the face of the emphatic assertion made by Ben Stern in THE MIRROR of Aug. 25 that "it is all settled; the contracts are signed, and Patti will certainly come to America under Marcus Mayer's direction."

Up in the offices of Abbey, Schoeffel and Gran there is a by no means inconsiderable amount of chuckling going on at the expense of Mr. Abbey's late lieutenant, Marcus Mayer.

It seems that Abbey had his contract with Patti signed two months ago. All the time that Mr. Mayer was broadly hinting and even affirming that he had secured the singer, Mr. Abbey said nothing for print but probably said a good deal to his sleeve.

The contract binds Patti to give twenty-five concerts in this country, beginning Jan. 25. The details are not yet settled.

ALDERMANIC TYRANNY.

The question of theatrical licenses was taken up again by the Board of Aldermen at Boston last week. The committee of the whole reported substantially that matter should remain in statu quo.

After a heated discussion the following orders were passed for the regulation of licenses.

The following fees shall be charged for theatrical exhibitions, public shows, amusements, and exhibitions of every description to which admission is obtained upon payment of money, or delivery of any valuable thing, or by any ticket or voucher for money, or any valuable thing, viz:

For a license, covering one performance or exhibition, the fee shall be \$5. For a license covering a period not exceeding one theatrical season, \$50. The license fee for any circus shall be \$50. For any athletic entertainment, \$50. The fees to be paid to the city clerk on delivery of the license.

That the Board of Fire Commissioners shall detail one or more permanent firemen at each and every place of amusement while such place is open to the public, whose duty it shall be to guard against fire and to have charge and control of the means provided for its extinguishment, and shall at the time of any fire in such place, take and have control and direction of the employees of the place for the purpose of extinguishing it.

The amount to be paid by the services to be fixed and collected by the Board of Fire Commissioners. There shall be a number of the regular police force appointed for service in places of amusement to be paid according as decided by the police department.

The Boston Board of Aldermen still reserve the right of entering and inspecting all places of amusement at all times, either individually or collectively. "Individually or collectively" is good.

THEY DON'T INDULGE NOW.

H. E. Wheeler, better known among theatrical folk as "Punch," has returned to this city from Dwight, Ill.

On the surface, there is nothing remarkable in this, but from Mr. Wheeler's account of his visit it is a unique spot.

"I went to Dwight in July," said Mr. Wheeler, "to undergo treatment for the liquor habit at the Keely Institute. After drinking for twenty years, I am now a cured man."

"I found Opie Reed, the funny writer, Alonzo Hatch, John Dillon, and a number of other well-known actors there."

"The treatment is really wonderful. They have made over seven thousand cures. What's done? Well, they let you drink all you want to, but after a few days, strange to say, you don't care a snap for a glass of the fiery fluid."

"Why so? Because they inject bichloride of gold into your arm several times a day, and also give you other medicines. The patients never become riotous. There are five hundred drunkards and only one policeman in the town."

"The majority of the patients are newspaper men. They write up their experiences, too. Nobody makes any bones about letting people know he has been at the Institution. In fact, there's a Bichloride of Gold Club with one thousand members scattered all over the country."

"I tell you, you get lots of gold within three weeks. John Dillon said that he got more gold in his arm at the Institute than he got in his box office during his entire California tour."

I-SAN HENDERSON'S novel, "Agatha Page," has been dramatized by the author. It is, we understand, to be produced in London, and it is probable that it will be seen in this country before long.

REFLECTIONS.

G. EDISON has been engaged for Niobe.

LIZZIE HAROLD has signed with Julia Marlowe.

KATE BLANCHET will act in New York in the Marie Wainwright company.

MARGARET KINGDON will go with The Power of the Press.

FRANK PETERS will be in W. J. Scanlan's company.

M. W. EDEN-WEILL will join The Danger Signal after its first week.

AL. FISHER will play a comedy part in Helen Barry's company.

ALFRED BARNHAM has been secured for Marie Wainwright's support.

ADRIANNE GOUNDE will be the juvenile woman of Pearl Eyttinge's company.

MISSIE B. WASHBURN and Sophie Holtz are engaged for William T. Carleton's Opera company.

ELLA YOUNG and Ella Altman have been engaged for the Bostonians.

HERMAN BRAND and Felix de Torsille have been engaged for Sam Fort's Opera company.

JAMES B. MCKEE in Grimes' Cellar Door will open his season at Haverhill, Mass., on Aug. 31.

JOHN P. BULL, the ticket taker at the Madison Square Garden who was assaulted by Manager E. G. Gilmore because he refused to let Mr. Gilmore pass in without a ticket, has brought suit against the aggressor for \$5,000 damages.

BESSIE SEARS has recovered from an illness.

FRANK DEVERNON, who has been acting on the Pacific coast for a year, has returned to this city.

GRACE CHASE and Adele Reno are the latest additions to The Devil's Editor company.

JOHN LEAHY, who has been booking for Larry Reist's Ohio circuit, has signed a contract to go ahead of one of George B. Nelson's attractions, opening at Liverpool, Sept. 15.

FREDERICK PAGE is to sail for New York on Sept. 5 on the Alaska. Her tour in The Last Word will open in Hartford, Conn., on Nov. 2, under the management of Frank Dietz.

C. H. HANCKINSON, manager of the Sherwood Opera House at Ottawa, Ill., telegraphs to THE MIRROR: "Our season opened on Aug. 20, with The Fast Mail. House packed to suffocation. Greater satisfaction than even last season. People all loud in praise of the play and scenery."

CHARLES R. GILBERT, who was engaged last season to play O'Connor, the leading part in The Paymaster, and who was compelled to withdraw from his contract on account of an attack of grip, has recovered.

SIMMONDS and BROWN have completed the cast for the farce-comedy, The Latest Fad. It will start forth from Boston in September. Thomas Addison is the author, and C. B. Brooks the business manager. The company includes Claude Brooks, Minnie Ritter, Edward A. Eagleton, Queen Vassar, Lizzie Daly, Daisy Stanwood, Mark Sullivan and others.

PATTI ROSA will play in England next Summer, beginning in August.

Many changes have been made in Gus Williams' company since it left New York about a week ago. J. W. Becker, the property man, and L. Maurice, the musical director, have already arrived in this city. It is said that others will follow.

WILLIAM L. FLYNN and wife, whose stage name is Nellie Cross, are visiting relatives in Detroit. Mr. Flynn has been re-engaged by Fanny Davenport for this season.

FRANK and KATHERINE HOWARD have decided not to go out this season in Our Railroad Men, as they had intended.

W. J. SCANLAN'S season will open on Sept. 7, at Springfield, Mass. Three weeks later he is due at the Fourteenth Street Theatre, and is expected to monopolize the stage of that play-house until the dog days come around again.

HAROLD CHAMBERS has nearly completed his new play for Daniel Frohman. It has not before been made public that the quiet English dramatist is also under contract to write a play for the booming Charles Frohman.

REYNOLD DE KOVEN arrived in this city last week. Mr. De Koven will superintend rehearsals of his comic opera, Robin Hood, which the Bostonians will sing at the Standard for the first time on Sept. 25.

Any night seems to do as well as the customary Monday for first-nights now.

WILLIAM S. PERKY to a MIRROR reporter: "In last week's issue of THE MIRROR I notice the names of myself and wife, Jeanette Howell, in the roster of the Allen company. We ended our engagement with that company some time ago, and are now rehearsing with Mora. This will be our third season with this clever little star."

HARRY CORSON CLARKE has returned from the Adirondacks, and is rehearsing with The Still Alarm.

ADDIE CUMMINGS (Mrs. J. Charles Darcy) has signed with Sadie Scanlan.

CHARLES GILDER, formerly of J. Z. Little's company, is negotiating with George Larson to go as advance agent of the Crandall's Corners company.

GEORGE T. ULMER, whose play, The Volunteer, added another to the dramas having for their base the struggle between the Northern and Southern States, has had actual experience in fighting. He entered as a drummer boy and won his way up until he left the army in '64 as Major of the Eighth Maine Cavalry. So there ought to be plenty of local color in his performance.

THE WIDOW has opened its season, and is reported to be as successful as ever. Marie Hubert Frohman received an ovation at Stamford, Conn., the other night.

MANY changes have been made in forthcoming first-nights. At present the schedule is this. To-night, Indigo, on Thursday night. The Khedive, and Mr. Wilkinson's Widows; next Monday, The Dancing Girl, Niobe, The Club Friend. Then, on Thursday of next week, The Soudan at the Academy; the night following, The Pupils in Magic, at the Thalia on the Bowery. On Monday, Sept. 7, Amy Robsart will be produced at Palmer's. Dixey was to have appeared at Herrmann's in The Solicitor on the same night, but, out of compliment to Miss Wainwright, he has deferred his opening until Tuesday, Sept. 8.

MAUDE GRANGER began rehearsals last Saturday. She will go out with a good company, and hopes to surpass last season's business.

THE revised and reconstructed version of Muggs' Landing was produced by the new company at Saratoga Springs last Saturday. Several notables were among the large audience, and everything went off most satisfactorily. A correspondent writes that the play, in its present shape, is a decided success.

FRANK C. THAYER, late of O'Dowd's Neighbors, has been engaged to go in advance of Maude Granger this season.

THE Dramatic Agency, heretofore known as Colonel Milliken's, will hereafter be known as Totten's Dramatic Agency. Colonel Milliken will devote himself solely to his opera company.

NINA LANSING will remain with Allen's New York Theatre company this season. Several changes will be made, however, in the personnel of the present Summer company.

COLONEL MILLIKEN'S opera company opened at Wilkesbarre, Pa., on Monday night. He is confident that the organization will please the public in the towns among which he will pendulate during the season.

HENRY E. ABBEY and H. Clay Miner stood in front of THE MIRROR building, on Saturday, and talked earnestly. Everyone who saw them jumped to the conclusion that they were discussing the question of whether or not the new Fifth Avenue Theatre would be completed on time for Bernhardt to appear in it on Nov. 2.

MAX FREEMAN added another to his long list of encounters at the Casino last week when he squared off with Corried.

ARCHIBALD CLAYTON GENDER'S Miss Nobody of Nowhere, will be staged within a year, it is announced. It is probable that the company acting Mr. Barnes of New York will present it.

W. T. STEVENS, of Gray and Stevens, arrived in town on Monday from his country residence at St. James, L. I. The season of his company will open on Sept. 14. George H. Jackson will be the manager of Gray and Stevens' company this season.

DORIS DAVIDSON and Ranie Austen, who are members of Walter Sanford's My Jack company this season, have made a very favorable impression on the Philadelphia critics. The Inquirer says that Mr. Davidson's Ciro Panitza "is a marvel in the line of character work," and that Miss Austen "strongly depicts Dorothy Prescott." Another writer says Miss Austen looked attractive, and dressed the part with very good taste. The same critic adds that "her Dorothy was quietly and skilfully played, the emotional scenes being very nicely managed, without any exaggerations or overdoing of the agony."

ERIDEE critics that was elusive over their belief that in Dorothy's Dilemma Rose Coghlan made her initial appearance in man's costume, forget that the actress appeared in that kind of guise in Jocelyn.

CHARLES FROHMAN returned from Chicago on Thursday. He says that Henry C. De Mille's Lost Paradise is a very big success in Chicago, and that it will open the season of his stock company in this city.

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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BIJOU THEATRE.—A. H. ROLLER, M. M.
BROADWAY THEATRE.—W. H. M.
CASINO.—J. H. M.
FOURTEENTH STREET THEATRE.—A. H. ROLLER, M. M.
GARDEN THEATRE.—RICHARD MANFIELD, M. M.
GRAND OPERA HOUSE.—C. H. K. M.
HOLLYWOOD THEATRE.—J. H. M.
ROBERT AND BEANS.—J. H. M.
THEATRE.—J. H. M.
THEATRE.—J. H. M.
THEATRE.—J. H. M.
THEATRE.—J. H. M.

THE BOSTON LICENSE FEE.

LAST week the Boston Board of Aldermen decided to raise the annual theatre license fee from five dollars to five hundred dollars.

This increase would not be unjust if police and fire protection were to be provided at the expense of the city, as it is provided in New York. But the new arrangement involves the defrayal of that expense by the managers, as heretofore.

In these circumstances the increase ordered by the aldermen is a piece of rank injustice, for which there is no excuse.

In connection with this subject it is noticed that a general misunderstanding exists respecting the scope and purpose of the theatre license.

The custom of levying a special tax on theatres did not, as many persons erroneously suppose, originate with the idea that theatrical performances were in a certain degree pernicious to the public morals and, therefore, to be discountenanced and kept from multiplying by the imposition of a tax. Theatres in this country are licensed in order that the authorities shall be able to compel obedience to municipal authority from their owners or managers, or to close them in case the owners or managers infringe or disregard the laws and regulations devised for the safety of the public.

It is not for the revenue obtained therefrom that license fees are demanded; it is not to discourage the growth of the theatre business; it is not to discredit the character of theatres. It is intended simply and solely to serve as a leverage in enforcing the laws relating to theatres.

Another point. Apart from the question of whether the Boston managers are required to pay five dollars or one thousand dollars for their licenses, is there any good and sufficient reason why, in any case, they should bear the burden of maintaining policemen and firemen in their houses?

It is primarily the public that enjoy and profit by this protection. As citizens it is their right, they pay for it. It makes no difference whether the public are assembled in streets, churches, halls, or theatres—everywhere within the municipal limits they are

entitled to police and fire protection. This cannot be gainsaid.

Why, then, are managers of theatres in Boston or elsewhere expected to pay for these public safeguards out of their own pockets?

PERSONAL.

WILKIE.—A report that Mittens Willett was to wed E. H. Price found its way into print last week. Miss Willett promptly contradicted the rumor.

SHERIDAN.—Emma V. Sheridan began her engagement in Mr. Mansfield's company last week. She appeared first as Donna Julia in Don Juan.

LANGTRY.—Mrs. Langtry is reported to have changed her mind about returning to America, and signed a contract for a tour under Joseph Reynolds' management, beginning in January. Mrs. Langtry always turns to us when her foreign resources fail.

ROCHE.—Augusta Roche, of pleasant Lady Jane memory, will appear in the cast of The Khedive at Niblo's.

COWARD.—Edward Fales Coward, the amateur actor and dramatic critic of the Evening Sun, has been ill with typhoid fever for a month. He is recuperating.

IMANO.—H. M. Imano has returned to New York after a six years' absence, touring through Australia. Although an Englishman by birth, Mr. Imano will make America his home henceforth. He is now considering several good offers for next season. The Melbourne papers speak of him as the finest baritone that ever visited that city.

ANNESLEY.—Isabel Annesley is pleased with the results thus far of the rehearsals of Darlington's Widow.

FORREST.—Arthur Forrest has been in town during the past four weeks. He is not at all downcast over the unfortunate issue of his Captain Swift experiences. He is looking for an engagement.

HARRIS.—Augustus Harris is almost overcome by the weight of the honors heaped upon him because he managed that operatic performance in honor of the German Emperor. Not only was he knighted, but William sent him a letter (through his secretary) conveying his congratulations to Sir Augustus on receiving that mark of Victoria's pleasure.

MAERZ.—A. J. Maerz, superintendent of the art department of the Buffalo Courier Lithograph Concern, has a son who is attracting attention as a musical prodigy. He is but seven years of age, yet he plays the piano with remarkable skill, and he has composed some pieces of music.

FROHMAN.—Charles Frohman left Saturday for Saratoga, where he will remain until Thursday.

JONES.—Henry Arthur Jones will not come to New York to assist at the production of his play, The Dancing Girl, as was announced. He has written to Mr. Frohman saying that his management scheme at the London Avenue Theatre will occupy all his time for some weeks to come, and that, as he is not absolutely needed here for the production, he will postpone his visit.

RUSSELL.—Phoebe Russell, the comely blonde who was with Augustin Daly's company three seasons ago will return to the stage this season as a member of Stuart Robson's company. Last Winter Daniel Frohman and Miss Russell came very near making arrangements by which the actress should become a member of the Lyceum stock company, but Miss Russell, at the last moment, decided not to accept Mr. Frohman's terms.

CARLIER.—Marie Carlyle has gone to the White Mountains for a few days. She will return next week.

SHERIDAN.—General George Sheridan, the orator, has returned to his apartments at the St. James Hotel. He will go to England in the Autumn.

SITGREAVES.—Beverly Sitgreaves, who has been acting in the support of Richard Mansfield during the Summer, has resigned in order to go with George Barrett.

DAVIS.—Kate Davis, now in London, has been engaged by cable by E. D. Price, for Miss Helyett, to be produced at the Star Theatre, Nov. 3. When she went abroad she was inclined to re-engage with a farce-comedy in which her specialties were a strong feature last season, but her final choice was influenced by the opportunity to essay an eccentric character part—a Spanish mother—in Miss Helyett.

PAULDING.—Frederick Paulding has returned from a visit to Joseph Jefferson at "The Crow's Nest," where he spent a most enjoyable week. Mr. Jefferson heard The Struggle of Life and expressed the opinion that it possessed both artistic and money-making qualities in a high degree.

GUERARD.—Marie Guerard is spending a few weeks at Baltimore. She will return to New York next week to join The Irish Visitors company.

EVESON.—Isabel Evesson requests The Mirror to contradict the report that she is to be a member of the cast of La Cigale at the Garden Theatre. "I have no definite plans yet," she writes, "but I am on the look out for a good comedy part." Miss Evesson is spending a few days at Saratoga.

HADLEY.—Lillian Hadley's name appeared last week as a member of the Abraham Lincoln company. She says that she had an offer to join it but declined. Miss Hadley is now considering an offer from Abbott and Teal to go with their road Niobe company.

GRACE HUNTINGTON.

Grace Huntington, who is the subject of our first-page illustration this week, is one of the handsomest and cleverest of our young leading actresses. Indeed, although she has never courted notice on that score, Miss Huntington is eminently qualified to rank with the most celebrated of "professional beauties."

She has been on the stage but a few seasons, but she has proved herself to be possessed of ability far above the average. During the past three years she has appeared successfully in a remarkably wide range of parts, embracing nearly everything, from lively farce-comedy to exacting emotional roles.

Miss Huntington was the original Constance in Mankind at the Boston Theatre. She has appeared as Lady Isabel in East Lynne, She, Nance Oldfield, Portia, and the leading parts in Wilson Barrett's repertoire at the Fifth Avenue Theatre in this city. A year ago she made a Summer tour through Canada with Bradley and Harkins' company, making a special hit as Mrs. Ralston in Jim, the Penman, a character she originated in that territory.

Last season she appeared with Louis Aldrich in The Editor. She has just returned to New York from a second Canadian tour with Bradley's company, during which she acted Mary Brandon in My Partner, Queen, Aunt Jack, Marina Paoli in Mr. Barnes of New York, and an extensive repertoire of other well-known plays. A few nights ago she originated a strongly emotional role in Mrs. R. Newcombe Norris' new society play, A Double Past, at a special performance in Paterson, and scored a pronounced success. Miss Huntington is accomplished in other directions than acting. She has made quite a reputation among artists by her clever paintings in oil.

Miss Huntington would prove an acquisition to a stock company, for she is distinctly versatile. Her power, combined with her beauty, grace, youth, ambition and intelligence warrant the prediction that she has a bright future in store.

MISS JARDEAU'S TOUR.

"We shall leave for St. Louis the end of this week to begin rehearsals of Starlight at St. Louis, where Miss Jarbeau will open on Sept. 6," said Manager Jeff D. Bernstein yesterday.

"The company is the strongest we have ever had, and we shall give a better performance than ever."

"This season we shall play the South and Texas, where Miss Jarbeau met with great favor last year. We shall play as far west as Omaha. Next season we will present something new in the way of a play, although Starlight grows stronger pecuniarily every year."

As a matter of fact, Miss Jarbeau's organization is one of the most prosperous on the road. It has made money steadily for several seasons, and last year showed the largest profits of all.

In Nat Haines, the new comedian, Miss Jarbeau is said to have secured a farce comedian who is the equal in fun-making qualities to the best of the men in that line. The rest of her company is made up of excellent material.

MR. DICKSON'S ENPHATIC SUCCESS.

Charles Dickson, who is the cleverest light comedian on the American stage, produced his new comedy Inoog and launched himself as a star at the Indianapolis Grand Opera House last Friday night. According to the press and to those immediately concerned the play and the performance made a big, unequivocal, laughing success, and Mr. Dickson's friends will be glad to learn that he has every prospect of making lots of money and augmenting his excellent reputation by the new undertaking.

Dickson and Talbot, managers of the Grand, have written to Mr. Dickson's manager asking for a return date later in the season—an exceptional request, they say. They add that Mr. Dickson and Inoog made a big hit before a large audience composed of the best people of Indianapolis.

Of the *promises* the local papers say that the performance was as smooth as if it had been running an entire season, that the *promisio*-like situations of the farce are convulsively funny, that the laughter begins

with the rise of the curtain and continues almost unceasingly to the close.

Mr. Dickson made a strong hit, and Harry Davenport and Ellen Burg were notably successful. Indeed, the company is pronounced excellent throughout—one of the best comedy organizations, in fact, in existence.

Wherefore, Mr. Dickson—whom The Mirror always knew would make a ten-strike when the opportunity offered—deserves our heartiest congratulations.

RICHARD MANSFIELD TO HARRY.

At the close of this season Beatrice Cameron will become Mrs. Richard Mansfield. The publication of this announcement is authorized.

The marriage will take place in London, at the house of Miss Clark, sister of the late Rev. Walter Clark, B. D., head master of Derby School. When not acting in this country, Mr. and Mrs. Mansfield will reside in England, at a beautiful country place near the sea, of which Mr. Mansfield is very fond. The bride will have parks, a grand old house, stables and horses in them.

Miss Cameron, who is a charming woman, is the daughter of Dr. Hegeman, of Troy. During her present tour with Mr. Mansfield she will be accompanied as heretofore by a friend, who will act as chaperone.

When Mr. Mansfield leaves New York in November for his extended tour, embracing, for the first time, San Francisco, he will—in view of his prospective domestic arrangements—dispose of his apartments at the Croisic, and all his furniture and belongings, together with his well-equipped stables near Central Park.

THE NEW THEATRE AT ST. JOHN.

The St. John Opera House, at St. John, N. B., is so near completion that the management intend to open it on Sept. 10, one week before the Canadian International Exhibition, which is expected to attract great crowds. Sydney Chidley, the scenic artist, of this city, is there at work upon the scenery.

The house is spacious, and is situated on a principal thoroughfare. It will seat about twelve hundred persons. The stage is thirty-five feet deep by fifty-eight feet wide, and fifty feet to the rigging loft. The dressing-room accommodations will be in a specially constructed wing building, and temporary arrangements are made for the use of rooms in the business block, which is the façade of the theatre.

This important city of 50,000 inhabitants is the commercial centre of a province and a favorite watering place for American tourists. It has been practically without a theatre since the big fire, fifteen years ago, and the present structure is due to the public spirit and energy of some of the leading business men. The president of the company is A. O. Skinner, a carpet importer, who is also president of the St. John Athletic Club. The vice-presidents are A. H. Bell, cigar manufacturer, and M. W. Maher, the city building inspector. The directors include the Hon. C. M. Skinner, representative of St. John at Ottawa, Dr. George Hetherington, M. D., R. A. Paine, editor of the *Daily Sun*, Dr. Quigley, Thomas Keddy, ex-Mayor Thorne and William Barker, wholesale druggist.

The theatre is built upon the Dockrill estate and pays Mr. Dockrill the pepper-corn rent of one dollar. J. A. Fowler, of the Stanley Hotel, is the secretary of the company.

The city is of easy access by rail and steamer from all our Eastern centres, and the theatre is an important addition to the routes of American companies.

BUNNELL'S BRIDGEPORT HOUSE.

Bunnell's Theatre, at Bridgeport, Conn., will be opened, on Wednesday evening, with Primrose and West's Minstrels, but the opening of the regular season does not occur until Aug. 29.

Manager Bunnell has adopted the policy of only booking first-class attractions, such as Modjeska, James O'Neill, the Emma Juch Opera company, etc. He has completely transformed the theatre during the Summer. Additional exits have been introduced, and the ventilation has been greatly improved.

The interior of the house has been redecorated, and a notable improvement is the reseatng with opera chairs of crimson plush, and provided with woven wire cushions twenty-three inches wide.

The stage has been supplied with new scenery, and is now equipped for large scenic productions. The orchestra will consist of ten competent musicians under the leadership of Prof. R. M. Fuessell.

The season of the nautical pantomime comedy, 8 Bells, began at Norwich, Conn., on Aug. 20.

Miss Helyett is now referred to by Charles Frohman's representatives as "Audran and Belasco's musical comedy." Where do Boucheron and Burnand come in?

THE USHER.



I believe that James Russell Lowell's last literary work was a biographical preface to a new edition of Isaac Walton's "Complete Angler," which is to be published in October.

One extract from the advance sheets is well worth quoting as the parting words of a great American on the subject of the nuisance that is suffered by none more than by the men and women of the dramatic profession. It runs as follows:

"In these chattering days, when nobody who really is anybody can stir forth without the vainglorious accompaniment of a brass band, when there is a certificated eye at every keyhole and when the Public Informer has become so essential a minister to the general comfort that the world cannot go about its business of a morning till its intellectual appetite is appeased with the latest doings and sayings of John Doe and Richard Roe, there is healing in the gentlemanlike reveries of the past, a benign sense of seclusion, a comfort such as loved hands bring to fevered brows in the thought of one who, like Walton, has been safe for two hundred years in the impregnable stronghold of the grave. Malice, domestic treason, interviews, nothing can touch him further. The sanctities of his life, at least, cannot be harked about the streets or capitalized in posters as a whet to the latest edition of the *Popping Tom*."

Lowell has taken his place in the impregnable stronghold, but the evil against which he inveighs will continue to flourish until the decent sentiment of this country is pricked into activity and a normal tone is compulsorily restored to the reflex of public taste and opinion—the press.

The dearth of new and good dramatic material has compelled a number of stars to go forth reluctantly with threadbare pieces, while several others, whose routes are booked, are holding back and canceling their early dates in the hope that they will be able to obtain such pieces as they require.

As I remarked some time ago, the kind of play that is growing in demand is the genuine farcical-comedy.

The successes made by Charles Frohman in that branch of entertainment have stimulated a general search for "something like Jane or Wilkinson's Widows."

The farcical comedy is the logical stepping-stone from the silliness of the variety farce to the solidity of the serious drama. The public still craves laughter, but it is beginning to demand legitimate provocation to laughter. The first thing we know it will be manifesting a preference for healthy, substantial plays.

The musical directors' campaign against the bad orchestras is attracting the attention of playgoers.

On Saturday night, at a certain theatre, the cacophonous tortures inflicted between the acts by the wretched gang of scrapers and blowers evoked several unmistakable hisses from sufferers in the parquet.

Unquestionably the miserable music we hear on all sides during the *curtain rises* drives men outside the theatres. The lobby or saloon is infinitely preferable to voluntary imprisonment in an orchestra stall while the puny bands of so-called musicians are rendering the air with their diabolical tootings and caterwaulings.

Let it be hoped that the practical plan of retaliating upon these tormentors with liberal doses of "the goose" will become general.

True, we Americans employ that harsh measure rarely, but the evil in question surely merits it.

There seems to be a difference of opinion among certain managers and agents as to the meaning of the word "roster"—at least, I judge so from the orthographical variations on it noted in communications on the subject of our list of companies, published last week.

Several wrote, "I enclose list of company for your Rooster," while others said, "please insert this in the Rooster."

The annual publication of the Theatrical Roster, which was originated by THE MIRROR, is of great convenience and utility to the profession and to thousands outside of the profession. Taken in connection with our weekly list of Dates Ahead, it forms the only existing professional directory for the season.

The first instalment of the Roster, by the way, was the largest single instalment yet published. It contained the lists of 190 companies, or two-thirds of all that will be in the field this season.

MISS ARTHUR'S EXPLANATION.

Julia Arthur, who is playing the leading part in *The Black Masque* at the Union Square Theatre, called at THE MIRROR office a few days ago to make a clearer explanation than has yet appeared concerning her reasons for refusing to go out under A. F. Arthur's management in Lorine.

"Miss Ives, the author of the play," said Miss Arthur, "is reported in THE MIRROR to have said that the tour fell through because of 'trouble' between Mr. Arthur and myself, but she failed to describe the nature of the 'trouble.' It can be told in a few words.

"Mr. Arthur, although requested by me to demonstrate his ability to carry out his intentions, failed to respond. A month ago he had but three weeks booked, and those weeks in towns near New York. I made inquiries and concluded that he had no resources, and that if we started the company would not get far. I did not care to lead the people engaged into almost certain disaster. I withdrew.

"I was quite as badly off as the others at that time. I had refused an attractive offer to support Mr. Salvini in order to keep faith with the faithless Mr. Arthur."

Miss Ives has brought suit against Arthur for breach of contract.

BRADY, NEWELL, CLEMENCEAU.

As THE MIRROR has already announced, William Newell has bought of W. A. Brady a half interest in William Fieron's version of *The Clemenceau Case*. Willard Newell, his twin brother, will act the character of Pierre Clemenceau, the sculptor.

The Newells called at THE MIRROR office the other day. Said William Newell: "I shall accompany *The Clemenceau Case* on the road. The company will appear at only the large cities and in first-class theatres. The tour will begin at Baltimore, and will extend through the South as far as New Orleans. The booking is almost completed. Our lithographs are very fine.

"I wish you would say," continued Mr. Newell, "that the price I paid for my interest in the play is much larger than reported in your paper two weeks ago. That statement made it \$1,500, which is absurdly small."

"Will *The Clemenceau Case* be played in New York?"

"Not until March—after it has completed its tour of the West."

HOYT'S MADISON SQUARE.

A brass-monkey scowled at a MIRROR reporter who called at the offices of the Madison Square Theatre last week. An electrical fan was the symbol of the activity in changing the house from the scene of legitimate drama to rampant farce-comedy.

"The name of the theatre," said Thomas, of Hoyt and Thomas, "will henceforth be Hoyt's Madison Square Theatre. Hoyt is our trade mark. After the run of *Jane*, Mr. Hoyt's *A Trip to Chinatown* will be produced. When will that be? That depends on the length of the run of *Jane*—the business of which, by the way, has been good all along, but has picked up a great deal the last few days."

"What will be your policy?"

"We shall stage only farce-comedies that are new to New York. A Texas Steer, A Hole in the Ground, and *The Midnight Bell* will be kept on the road during the season, but they will not be seen at the Madison Square.

"Have you decided what will follow *A Trip to Chinatown*?"

"Yes, but I do not wish to tell yet."

THE DANCING GIRL.

E. H. Sothern will begin his fifth year as a star under Daniel Frohman's management next Monday at the Lyceum Theatre, in a play that will test his capacity as an actor, and his company (which is regarded as a full stock company, beyond the ordinary star-supporting actors) as efficient artists. Henry Arthur Jones' play, *The Dancing Girl*, will invite serious criticism.

It has probably been discussed more than any play of late years. By many it is regarded as a drama that will not be liked by the American public; others have waxed enthusiastic over it, and have declared that it will be a great success. Manager Frohman himself says that he has great hopes of its success.

"I do not well see how the audience can escape the interest this love story arouses. Duesilla, the dancing girl, is not an adventuress. She is not immoral. She is non-moral. She is a healthy, pleasure-loving creature. She glories in her pride of ancestry. She loves admiration. The Duke is a typical man of the world. His wealth and position have made him believe that life is a round of pleasure. He is suddenly confronted with the problem that 'life is serious after all.' He is taught that 'faith, conscience, love, duty' are not merely empty words.

"He is a man of fine qualities of heart and mind, living in a world wherein his usefulness had not been fully tested. The dramatist has

thus confronted him with the problems of life's duties, and opportunities are given him of proving his manhood, and of bringing out the man's latent goodness.

"The play offers an interesting study of serious and humorous character. There is not much plot. There are no villains, and no adventuresses."

MINSTRELS TURN ATHLETES.

Some interesting athletics took place in Bridgeport on Wednesday. The contestants were members of Primrose and West's Minstrel company.

William H. West has long been known as a fast swimmer. Lawrence Dooley, the comedian of the company, beat Mr. West, however, by five feet in a hundred-yard swim. Great excitement, we are informed by an eyewitness, prevailed during the race. Much money changed hands. The betting was two to one in favor of Mr. West. Mr. Primrose won \$500 by betting against his partner.

After the swimming contest, Charles Baroni, the acrobat, and Thomas Lewis, who makes audiences laugh, ran a race of three hundred yards. It was stipulated that Baroni was to have a start of ten yards and turn flip-flops along the track, while Lewis was to run backward. Lewis won easily.

Baroni afterwards redeemed himself, however, by beating Mr. Thompson, the baritone, in a hundred yard dash. Time, 10½ seconds.

THE DRAMATIC MIRROR MARCH.

"The Dramatic Mirror Grand March" has just been published by James Stillman, of 417 Sixth Avenue, and it is now for sale at all music stores. The price is forty cents a copy.

The march was written by Walter C. Parker, a talented composer, who is the author of many successful works. It is brilliant and "catchy," the trio especially possessing originality and dash. The arrangement is simple, yet effective.

"The Dramatic Mirror Grand March" will become popular wherever it is played.

MISS MARBURY'S AGENCY.

Bessie Marbury has opened an office at 21 West Twenty-fourth Street. This is because her business as a dramatists' agent has grown to such an extent that she feels that it is necessary to branch out.

Four seasons ago when Frances Hodgson Burnett's *Little Lord Fauntleroy* was produced and made such a success, Miss Marbury conducted all Miss Burnett's affairs.

That was Miss Marbury's beginning in the theatrical world. Since then she has become the representative of A. C. Gunter, Brander Mathews, Isaac Henderson, Clyde Fitch, Ralph Lumley, Jerome K. Jerome, Haddon Chambers, Arthur Shirley, Henry Pettitt, Alexander Bisson, Albert Carver, Maxime Boncheron, Victorien Sardou and a number of others of equal importance.

ANOTHER TROUPE OF DWARFS.

The Royal Midgets is the title of a company composed chiefly of dwarfs. It is an organization similar in plan to the Liliputians. It is yet to be seen whether it is similar in talent.

The charming Barrison sisters will be members of the company. Others engaged are Admiral Dot, Major Doyle, Captain Hurd—notice the *diminutives*—Captain Liable, Commodore Foote, Queenie Foote, Jennie Quigley, Sadie Melton, and Fairy Belle. Robert Fraser is to direct the stage.

The play to be produced is a musical extravaganza by McKee Rankin and Archibald Gordon. It is called *Gulliver's Travels*. The tour will begin on Sept. 7 at the Academy of Music, Toronto. These Liliputians will be seen in this city during Christmas and New Year's week.

A GREAT PAPER.

Yonkers Gazette.

There are dramatic journals and dramatic journals. Some come up like a weed in the night and wither and die like an improperly placed fragile plant as soon as the blaze of publicity strikes their puny forms. But through all the ups and downs of these ephemeral sheets there has been one paper that keeps on its splendid course prosperously and is ever able, alert and a model of what a theatrical paper should be. This is THE NEW YORK DRAMATIC MIRROR, owned, edited and published weekly by Harrison Grey Fiske at 1432 Broadway. Since his connection with this paper Mr. Fiske has made it emphatically the best record and review of matters dramatic and musical ever sent out in the metropolis. He brought to his work a natural adaptability, an enthusiasm almost limitless, and a critical judgment rarely associated with the other qualities named. THE DRAMATIC MIRROR is a elegant typographically as it is brilliant editorially, and we are gratified to know of its abundant success.

HOWARD GOULD will be leading man in James O'Neill's company.

PROFESSIONAL DOINGS.

THE Lora Wiley company is rehearsing at Bucksport, Me. It will open its season there on Sept. 1.

HARRY LACY's company will begin rehearsing Jack Royal of the road, on Sept. 1. Mr. Lacy says that every actor engaged is a fine one. He will announce the cast in a week. A good route in large cities has been booked.

ODELL WILLIAMS has signed with the Alabama company. He has been lent to Daniel Frohman for five weeks in *The Dancing Girl*.

JEANETTE ST. HENRY was out of the cast of *Wang* all last week. Her part was taken by Anna O'Keefe. Miss O'Keefe's part, in turn, was sung by Helen Heresford. Miss St. Henry returned on Monday.

JAMES RUSSELL, the ludicrous Irish comedian, and John Russell, his brother, who sings songs and acts as foil to James, left the cast of *A High Roller* on Saturday. Their parts were taken by O'Brien and Reiding, another specialty team.

WILLIAM JEROME has written several new verses for "Oh, what a Difference in the Morning" which Digby Bell sings in *The Tar and the Tartar*. They were introduced on the one hundredth night, and were quite successful.

THE new scenery to be used by Oliver Byron in *The Plunger* this season has been completed. The lighting effect to be used in the fourth act of the piece has been duly patented.

THE tour of Clay Clement will begin on Aug. 17 at the Fifteenth Street Theatre, Denver. The star will be supported by the stock company of that house. He will then play the *Silver Circuit*, supported by the same company, and playing his repertoire, W. J. Sturgeon, the manager, writes that Mr. Clement's engagement in Seattle was one of the most successful that city has known.

OUR Keokuk, Ia., correspondent writes: "Manager Hughes said to your correspondent, in reference to a card in last week's *Dramatic Mirror*, that he had no trouble with any Keokuk newspaper. He uses four papers here, and he thought that he could get along without one when his attractions were attacked in its columns. It is simply an attempt to force him to advertise, he says, and he does not propose to be held up by the throat."

MAY JORDAN, the dancing sourette, has been secured by Vernon Jarbeau for next season. She will introduce several new dances.

LUKE MARTIN is not a member of Rose Coghlan's company as erroneously stated in the roster of companies. He is the stage manager for Augustus Pitou's *Power of the Press* company. The mistake, no doubt, arose from the fact that Mr. Pitou lent Mr. Martin to take charge of the production of Miss Coghlan's production of *Dorothy's Dilemma*.

WILLIAM J. SHERA, the Irish comedian, has been engaged by Percival T. Greene for Irish Honor. Helene Herbert is also one of the company.

THE City Directory company No. 2 will begin its season at Cohoes, N. Y., on Monday. Albert Riddle is the business manager.

EDITH ELLISER will cling to Hazel Kirke. C. W. Gouldock will be the blind father as usual.

WILLIAM H. CRANE will begin his season at Providence, R. I., on Monday, Sept. 14. His tour will include the principal cities. He will be seen in his successful comedy *The Senator* until Jan. 11, when he will appear at the Star Theatre in a new comedy by an American author. His engagement will continue until the end of the season.

LOUIS LEUBKE, formerly connected with the Memphis Theatre, has "discovered" a public entertainer. Her name is Mamie Mott, and she is a Brooklynite. Mr. Leubke says that she has remarkable mimetic talents. He will manage her.

It is possible that Frederic Lemaître, by Clyde Fitch, may be acted in French in Paris within a year.

BESSIE MARBURY's assistant in her newly established dramatists' agency is Edgar De Wolfe, a brother of Elsie De Wolfe, the amateur actress who is to become a professional in *Thermidor*.

THE Misses Z. and L. Rosenfield, theatrical typewriters, have obtained a judgment against ex-Congressman John M. Glover, of St. Louis. Mr. Glover owes the firm \$500 for typewriting fifteen million words.

HORACE WALL has been engaged to go in advance of Harry Lacy. Mr. Lacy will be his own manager.

She is a fragile body, but, as Edmund Kean said, "with a great soul." Her eyes are large and striking, her face is spiritual, her voice is strong and impressive; her presence is graceful and in everything she is thoroughly conscientious and deeply in earnest. Written by Chas. N. Phelps, author "Plays of the Century."—*Albany Times, Dec. 18, 1890.*

SAMPLES.

Critique Aug. 28.—The season opens lively enough here. De Mille's play, *The Lost Paradise*, has been doing a rousing big business since Monday night, and Charles Frohman, who left here for New York yesterday, wears a smile of calm content whenever the play is mentioned.

The first-night audience was full of enthusiastic applause, and when I dropped in for a few moments last night, the calls were fully as hearty and genuine.

Sidney Armstrong makes, I think, a grave error. She keeps a sob in her voice all the time, until it really grows monotonous. If she would use her lungs more vigorously the audience could follow her lines more easily. She is handicapped, too, by William Morris' trick of shouting most of his lines in a sort of "Up, guards, and at them" way which makes her speech quite inaudible at times, through contrast. Mr. Morris is a favorite here, and deservedly so, but he has two bad habits which are growing more and more marked every year. He stands badly, with his abdomen protruded, and he declaims too much. In both instances he might study Mr. De Belleville to advantage.

The people in the cast are all good. Odette Tyler, as the country girl, Polly, looks prettier than ever, impossible as that may seem, and she's put more real character into her part than any of the others have, so far, put into theirs. I believe the play is a genuine success, tawky as it is in spots. Maude Adams, whose *Dora in Diplomacy* was as pure and clean-cut as an old cameo, made her small part of a mail stand out in well-deserved prominence in the new play.

Almost all the ladies err in pitching their voices so high and thin that the sound does not carry far beyond the footlights. Fuller chest tones would work a marked improvement. I suppose they're all afraid of falling into Jeffries Lewis' throaty manner of speech that so marred her Countess Zicka. Miss Lewis has apparently fallen heir to the palmy days' voice of the Old Bowerly, for she "bubbles" and bellows more than Mrs. G. W. Jones ever dared.

You can't guess what it cost me to say this. My heart has lain at the foot of a little altar dedicated to Jeffries Lewis ever since *The Shanghaun Times*. It's because of this devotion that I dare implore her to thin herself in voice and body, as soon and as much as she can.

I'd like to shake hands with *The Old Lady* for her letter about Joe Emmet in your issue of the 15th. How many years it seems since Fritz laughed and sang with her down at Niblo's.

This week's been too hot for theatregoing but, despite the heat, I actually sat through the entire performance of *Natural Gas*, in the closest, hottest theatre it's been my luck to enter.

I give you my word I'll never develop another headache by visiting the Chicago Grand Opera House again, until some means of ventilating it has been found.

Life is not exactly jam full of charm for me just about now, but I'll be blessed if I care to pay a dollar-and-a-half to get rid of it by apoplexy. Not while the Chicago River is handy.

There's a hoo-loo on this month for me, I believe. Went to see a troupe of so-called London Gaiety Girls one night, just because they advertised a Carmencita dance. They were even more funereal than the real Gaiety company, and I don't believe any of the gang know any London but the one in the Bowerly. I didn't see any Carmencita dance, either. Two really beautiful girls did attempt a skirt dance; maybe they'll become experts by the time the *World's Fair* opens, just now they are rather under-done.

The County Fair and Sinda nines played ball on Tuesday. I didn't have time to see it but, from what I've been told about it, the performance needed much rehearsing and a strong-minded stage manager.

Big houses continue nightly at all the theatres. There's one dive here called the Park Theatre which pretends to be a legitimate variety show but which is really a blind for the old miserable wine-room fake. The Chicago police force is conveniently blind as usual.

I went in there one night and saw a poor little girl, not more than twelve or fourteen years old, dancing a highland fling before the boxes full of half clothed women and beery men. I got out into the open air as quickly as possible.

Couldn't get a programme or I'd send you the name of that child.

The Olympic here gives a fairly good and decent 20 to variety show, but I'm disposed to think that the London Girls in Red, billed to appear at the Madison Street Opera House Aug. 23, is the same sort of awkward squad I saw at the Lyceum.

I hope you won't think from this letter that I am going in for a round of the minor houses here as a steady thing. I'm not; but I thought I should see a few of them so I could

speak of them as they are for the benefit of other wanderers.

I like a good variety show as much as I dislike the loose-jointed farce comedy, and there's a big warm corner in my heart for Tony Pastor; but I pray for the brow of a John L. Sullivan whenever I see a hole like this Park Theatre here, so I could just sail in and clear out the whole foul gang.

I'm no saint, but I do draw the line somewhere. It's from such dens that the "actresses" who figure in the columns of our "enterprising" daily press are speved out, and for the sake of the gentle, pure-hearted women of the profession I want to see every one of them wiped out of existence.

You should see young Buckstone in the *Lost Paradise* wearing overalls and a red wig, and with a dirty face. It's more fun than a circus to hear him try to avoid his usual "society drawl."

The Soudan is not booming by any means. No one seems to know why. Houses are only fair.

Oh! I want to thank you for what you say in this week's *Mirror* about that big, fat pirate who sits in the box office at Niblo's. He is the prize hog in the business, although the wee little chap who occasionally takes his place seems to be engaged, in company with the ushers, in trying to wrest his supremacy from him.

I've kept away from Niblo's many, many times because I object to being bulldozed. It may be that the sunny-faced manager of Niblo's will some day find a reason for part of the ill luck that has fallen upon that house in the discourtesy of his employees. Yours, for civil service, THE DRAMATIST.

BRIGHT OUTLOOK FOR MISS LEWIS

E. G. Stone, manager of Lillian Lewis, withdrew with a *Mirror* reporter into his private office, and unfolded his programme, on Saturday.

"Miss Lewis' tour will begin on Aug. 31 at the Columbus Theatre, Harlem. I have engaged a strong cast to support her, as I am a firm believer in well-balanced companies.

"Her leading man is Edmund Collier, Arthur Eliot, who was with Thomas W. Keene and with *The Prince and the Pauper* company, and Louise Pomeroy are other experienced and powerful actors in her support. Then there is Walter Eyttinge, Ralph Bell, Frederic Monfe, Robert Gilbert, Harry Green and Mildred Hall."

"What territory will the tour cover?"

"Miss Lewis will go from New York to San Francisco and back; she will play a few weeks in the South, going from Memphis to Denver, to San Francisco, and to Kansas City. She will open the new Lansing Theatre in Lincoln, Nebraska, and later a new theatre in Clinton, Iowa.

"I am surprised myself at the splendid guarantees offered. I have already \$9,000 in guarantees—not so bad, is it?"

Mr. Stone has had an offer to take Miss Lewis and her company to Australia next Spring. It is possible, but not probable, that he will accept. He leans to the belief that this country is good enough for a theatrical manager.

Credit Lorraine will be Miss Lewis' "card," but she will also appear in a number of other plays. Lady Lil, a society melodrama, will be produced, for the first time, in New Orleans, where Miss Lewis is especially popular. As in a *Looking Glass* and *Article 47* will be acted in towns where Credit Lorraine has already been seen.

As to the question of costumes, Mr. Stone says that the star has spent over \$1,500 for new gowns.

THE LATEST "DEAL."

Alexander Comstock has sold a half interest in *A High Roller* to the firm of Randall, Dickson and Callahan.

The other half interest was sold yesterday afternoon at four o'clock to Barney Fagan.

A High Roller will be produced at the Chestnut Street Theatre, Philadelphia, next Monday. An entirely new libretto, written by Archibald Gordon, will then be used for the first time. New scenery and music will also be introduced.

John D. Gilbert, Barney Fagan, Billy Rice, the only Leon, Arthur Moreland, Lizzie Parsons Daily, Louise Arnot, Loie Arnold, and thirty others will be in the reorganized cast.

Alexander Comstock had \$12,500 invested in the production. His backer balked, however, and the manager was consequently helpless. Randall, Dickson and Callahan, who had booked the tour of the company, took a pecuniary interest in the spectacular farce-comedy on Thursday.

Benjamin Tuthill will be the business manager of the revamped production, and W. W. Randall will go in advance.

According to the terms of the new arrangement if Mr. Fagan wishes to buy out his partners on Sept. 30 he can do so by paying \$2,000, and the expenses incurred by them in getting the show into shape. If he does not exercise this option the present ownership will continue.

It is stated that the business of *A High Roller* at the Bijou has been larger than was supposed. The gross receipts up to last Saturday night were nearly \$12,000 for three weeks. As *The Mirror* said of the first performance, the spectacular features were all that was promised, but glitter and numbers were of no avail without a piece worthy the name.

It seems to be the opinion of out-of-town managers that, with proper alterations, *A High Roller* will make money.

AN AUDITORIUM FOR PITTSBURGH.

Before long no city will be complete without an Auditorium.

Pittsburg has seconded Chicago. George C. Jenks, dramatic critic of the *Pittsburg Press* and of the *Rolling Stone*, has secured a large hall in that city, and is about to make it into an auditorium large enough to accommodate 3,000. It will be opened some time in November. The Australian Juvenile Band has already been engaged to appear there on the 24th.

Mr. Jenks will manage the Auditorium, continuing to write occasionally for the press. He called at *The Mirror*'s office on Monday, and added that everything is favorable for the out-of-door performance of *As You Like It* on the lawn of the Kent House, at Lakewood, Chautauque, N. Y.

Modjeska will be the Rosalind. She came to this city from Cape May on Monday, in answer to a telegram from Mr. Jenks, who is directing the performance. Others in the cast will be Frank Mayo, Charles Hagar, and James Cooper.

It may not be generally known, by the way, that Modjeska was the first actress to appear in an out-of-door performance. She acted Juliet in a performance of *Shakespeare's* love tragedy at Cornwall, England, before Agnes Booth brought about the production of *As You Like It* at Manchester years ago.

MODJESKA AT CAPE MAY.

CAPE MAY, Aug. 22.—Madame Modjeska is rusticated at Cape May and, needless to say, she has popularized herself immensely among the sojourners at that quaint, old Jersey resort.

Personally, Madame Modjeska is a charming woman. She carries not a single mannerism or affectation across the footlights, and in private she is a woman of rare intelligence and grace. To say that she has popularized herself at Cape May, is saying much, for Cape May, be it understood, is essentially a resort for Philadelphians, and they, as a rule, are very chary about "taking up" a stranger, even if she does wear a laurel wreath.

But Madame Modjeska has been sought after by the most exclusive of the *élite* Quakerites, and she has consented to lend her presence to the various forms of watering place amusement, from a crabbing party to a reception.

At the testimonial tendered to Carl P. Gilman for a time a member of Madame Modjeska's support in the ball-room of Congress Hall, the second week in August, Madame Modjeska appeared to special advantage. She was charmingly gowned in sheen white eripe, and seated at the end of the long room, in company with a coterie of well-known ladies, including her own daughter-in-law, who is a statuesque-appearing woman, of the blonde type, the famous actress received the throngs, and presided over a flower-mart, that added materially to the evening's proceeds.

Selling the roses was her own idea. She maintained in pretty, practical fashion that she must be of use as well as ornament to the entertainment. "I must sell something," she said, "anything, if it's only peanuts." Presiding over that small floral booth Madame Modjeska formed a picture that will not be soon forgotten by the hundreds fortunate enough to see it.

It is Madame Modjeska's first visit to Cape May, but she asserts that it will not be her last. She is especially enthusiastic over the surf bathing, and declares the Cape May beach the smoothest, firmest, and safest she has ever trodden. She is that *rara avis* in bathing costume, a beautiful woman, almost perfectly proportioned, and altogether fearless. It is very difficult to accept the fact, as she is seen disporting through the waves, that Madame Modjeska is a grandmother, but she proudly calls attention to her son's child, a flaxen-haired boy, who accompanies her in all her strolls, clinging lovingly to his "grandma's" hand.

T. M. F.

The tide idea has been spread abroad that the one end of our modern theatre is—not to show us our lives, but to take us out of them. This view of the stage may be convenient to those writers who will not give the years necessary to observing and painting reality, and to those playgoers who will not give the three hours necessary to contemplating it and understanding it, but its complete acceptance by authors and public is the grave

of the drama."—*Sydney Greenly, in the New Review.*

A good story is told of Mozart. The master was paying a visit to a monastery, and during mass was tortured by the playing of a ludicrously inefficient organist. At dinner the prior asked Mozart how he liked the organist's performance. "He plays in quite a biblical fashion," said Mozart. "What do you mean?" "His left hand does not know what his right hand doeth."

The London *John Bull* is very much shocked because Rose Coghlan mounts her horse man fashion in Dorothy's Dilemma. Our contemporary remarks that this feat makes more of the circus than of the theatre, and that we may live to see Romeo and Juliet performed on bare-backed steeds.

A BUNCH OF TELEGRAMS.

ST. PAUL, Minn., Aug. 24.—First engagement in high-priced house of the *Olson* resulted in a great success. Standing room only. A brilliant engagement for the Metropolitan.

SPRINGFIELD, Mass., Aug. 24.—Opening of *Belles* a gaudy success. The *Burnes* and entire company called before curtain. Much applause effected—wild enthusiasm. Engagement in New York begins on Sept. 7 at the Union Square.

FRANK WILLIAMS.

CHICAGO, Ill., Aug. 24.—The Grand was tested to its utmost capacity to-night by my Von Vanson company in spite of bad weather. Audience wildly enthusiastic.

JACOB LEIT.

MILWAUKEE, Wis., Aug. 24.—Post Mail breaks the record in Milwaukee. Largest Sunday receipts ever known in the city.

LINDA J. CARRIER.

LETTERS TO THE EDITOR.

IN COTTON MEREY DELAYED.

CANTON, Pa., Aug. 25, 1901.

To the Editor of the *Dramatic Mirror*:—

SIR:—Your last issue stated that I would not produce in Canton as I was unable to procure time. You have been informed. The true reason of my deciding not to put my play out till late in the season, is on account of the building of one of my scenes, which I find cannot be made in time, and as it is of great importance I decided to postpone my opening till I found myself fully equipped. In Canton, I believe, will be the greatest melodrama of the age.

Trusting you will place me in the right light, I remain, Sincerely yours, EDWIN F. MAYO.

JOHN PORTLAND ELKS AGAIN.

HARTFORD, Conn., Aug. 25, 1901.

To the Editor of the *Dramatic Mirror*:—

SIR:—Having noticed a controversy going on for some time past in the columns of your paper between your correspondents at Newport, R. I., and Portland, Me., regarding matters which really should not be discussed in the public print, I feel it my duty to interpose. Brother Comstock, who is the efficient secretary of Newport Lodge R. P. O. E., and whose continued selection to that office is sufficient proof of his ability and standing in that community, to state what I know in relation to the subject.

I made inquiry of one who could, as well as any one, give me reliable information as to the cause of the delay in the institution of the Portland Lodge. He informed me that the charter list as first presented did not contain a sufficient number of the names of such men as would tend to elevate the order in the eyes of the world. A second list was afterwards presented, which, upon careful examination by the proper authorities, was found to be satisfactory, and a dispensation was issued, and the lodge instituted, under, as I am informed, most favorable auspices.

Brother Comstock being a member of the Order, and a good one, will be likely to make a deeper impression, at least upon those who are in it than one who is on the outside. I have no desire to insinuate myself in a matter which is not mine, except so far as I am able to defend a brother, which I feel it my duty to do at all times and under all circumstances. Knowing that your paper had always been favorably disposed towards our Order, I take the liberty of thus addressing you.

Yours very truly, GEORGE A. REYNOLDS.

WORDS OF APPROVAL.

A MOVEMENT THAT DESERVES SUCCESS.

Boston Post.

A movement to improve the character of the entertainment at our theatres may or may not command success, but there is no doubt of its deserving it. In this city we have suffered less from poor orchestras and unattractive programmes than in many other places, and yet the constant theatre-goer must often have had food for thought upon the reflection that there is room for improvement. Now a number of the most influential orchestra leaders in New York have met at the office of *The Dramatic Mirror* and resolved to effect a permanent organization to further the wished-for end. Of their plans *The Mirror*, which has for several months been pleading for better music, has this to say:

"The purpose is not to establish a 'union' for protective, coercive or pecuniary purposes. It is simply and solely intended to improve the character of theatre music, and to transform it from a reproach into an attraction. The leaders are prepared to enter the campaign with a hearty good will; they are armed with irrefutable arguments, which they are certain will persuade managers that it will pay them better to employ adequate and competent orchestras than to hire scant and unskilful bodies of musical mechanics."

The theatre orchestra can become an instrument of torture or of enjoyment with almost equal facility. Those who have suffered from the torture will welcome anything that promises enjoyment.

A COMMENDABLE CRUSADE.

Baltimore American.

THE NEW YORK DRAMATIC MIRROR has started a commendable crusade in a movement to improve the average theatre orchestra, which, *The Mirror* truly says, is by too many managers regarded as "a necessary evil, the expense of maintaining which must be kept at the lowest possible point, irrespective of what the artistic result may be." To institute this reform it invited all orchestra leaders, traveling or resident, to meet last week at its offices to organize a permanent organization association. The object of this association is to be artistic, not protective, and is in the interest of that portion of the theatre-going public who want good music when they hear any. The policy of the association with the managers is not to be aggressive, but pacific and persuasive. The proposed reform is one worthy of hearty, popular support.

A MOST BENEFICENT OBJECT.

New York Economic Post.

A movement has been started to secure an improvement in the character of the music played in the different theatres, and a meeting has been held in the office of *The Mirror* for purposes of organization. This is a most beneficent object. The average theatrical orchestra causes more torture than neutralizes does, and is especially undesirable when it undertakes to supplement the efforts of the actors by pathetic accompaniments. An association for the improvement of music between the acts, and the suppression of it during the acts, would be entitled to the support and gratitude of every intelligent playgoer. It could not go very far wrong, for almost any change would be for the better.

MARLENE DIETRICHE AND ERIC H. BRODERICK,
OPERA - MUSICAL COMEDY,
ALL - IN WASHINGTON, New York.

GOSSIP OF THE TOWN.

THEATRE FRONTRUNNERS has invited both Jerome S. Jerome and Hamilton Chambers to visit New York this winter.

NELSON WHITWORTH has returned to this city from his trip to the Pacific coast with Daniel Frohman's company.

PAINT photographs of Marie Wainwright and of Henry Miller, in the costumes they will wear in Amy Robsart, are to be seen along Broadway.

THE theatrical exchanges and agencies are beginning to be less crowded, as the companies scatter on the road.

A. M. PALMER comes to town once a week.

EMILE DE KRAATZ has written two plays. One is a comedy of intrigue called Suzanne, and the other is a war drama called Edmie, or before Metz.

A MINOR BELLE opened at Port Jervis, N. Y., last Tuesday.

SEDLER BROWN was ill last week. He says that he was threatened with brain fever.

C. JAY WILLIAMS has been engaged by Daniel Sully to play the part of the German baron in The Millionaire.

FLETCHER WILLIAMS, who is now managing a Summer company, will return to New York on Sept. 4 to look about for next season. Mr. Williams has been a member of several good companies, and has acquired an enviable reputation in his particular line of work.

MARINA FORD is to play leading parts in Wilfred Clarke's company, which is to be managed by John T. Ford.

W. M. FARNUM has been engaged for The Midnight Alarm company.

THE McCasland Opera House, which will soon be completed, is to accommodate fifteen hundred persons. It is the only theatre in East St. Louis, Ill., and its appointments are to conform with modern improvements. The house will be lighted by electric lights, and heated by steam. The season is to begin about the middle of September.

THE DEVEL'S EDITOR will open its season at the Park Theatre, Philadelphia, on Sept. 7. The cast will include Alice Harrison, Hattie Delano Barnes, Sheridan and Flynn, William Armstrong, Frank Doane, and Hattie Anderson.

JOSEPH DILLON, recently business manager of The Runaway Wife company, will go in advance of Sadie Scanlan in Italy.

AUGUSTA ROCH has ended her engagement with the Garrow company. She will be in the cast of The Khedive.

H. S. TAYLOR is looking for The Canuck, Haverly's Emerson Minstrels, Harry Lacy, Louis Aldrich, Kate Claxton, and many other companies. His Exchange has enjoyed a steady boom all Summer.

JOSE WILLIAMS began rehearsing the music of Frederick Paulding's production on Thursday. He is writing the incidental music for Jack Royal. On Sept. 1 he will return to his position as musical director at the Garden Theatre, and he will conduct the orchestra on the first night of The Struggle of Life on Sept. 7.

ROBERT HILLIARD is in particularly happy spirits of late. In the first place he has a good contract to go with Blue Jeans tucked away in his inside pocket. In the second place he has a clear right to call himself a dramatist. He says that the one-act comedy, The Last Performance, writ by himself, is a no end good play. Asked when he would produce it, he said, "Oh, in a season or two—when I star." "So you intend to star?" "Yes; but not until season after next. That will be soon enough."

THE only companies that will be under Daniel Frohman's management this year are Mr. and Mrs. Kendal, E. H. Sothorn, The Charity Ball, and the Lyceum stock. A few years ago this would have been considered something rather stupendous for one man to manage; but to-day it is not even out of the common.

INNES, the leader of the band now at the Madison Square Garden, is a disciple of the Pat Gilmore school. He is full of tricks, and delights to vary the tempo and the volume of sound unexpectedly.

IT was a wise decision to reinstate Dr. Jekyll and Mr. Hyde in the acting repertoire of Richard Mansfield. The audiences at the Garden Theatre became larger at once.

D. A. BONTA has left A. M. Palmer's staff. He and Nelson Roberts will manage Kate Claxton this season.

LIZZIE ABBOTT-CLARK, sister of the late Emma Abbott, has returned to New York for the purpose of disposing of the prima donna's costly wardrobe. The costumes have been on exhibition for several days at the Fifth Avenue Auction Rooms, 240 Fifth Avenue, where the sale will take place to-day (Tuesday). Many of the dresses are new, never having been worn by the singer.

CARLAND GARDEN has been engaged for the juvenile role in the Uncle Isaac company. His predecessor is seriously ill at the hospital in Syracuse, N. Y.

ISA BELL is negotiating with two managers for the coming season.

MANAGER GOTTFELD has "booked solid" the season of The Pay Train company. The train will begin to choo-choo at the Hoboken Theatre on Aug. 27.

EDGAR L. DAVENPORT was married quietly in Boston a week ago last Saturday, but the fact did not come to light for two or three days. Mr. Davenport's bride is Miss Lou Davis, a beautiful young lady prominent in Charlestown society. The ceremony, which was performed by the Rev. Henry F. Allen, was private, owing to the recent death of Mr. Davenport's mother.

STELLA PERKINS has been engaged by Stevens and Callahan for the Pearl of Pekin.

MARGUERITE FEALY has been engaged as leading lady with Master and Man. Little Maud Fealy is to play a child's part in the same piece.

GRACE GILLES, formerly of the Casino, has signed with Hoyt and Thomas for A Trip to Chintown.

REHEARSALS of Work and Wages began last week at the Grand Opera House. The season will begin at the Windsor on Sept. 7—Labor Day. King Hedley will have charge of the company.

THE production of Peaceful Valley by Sol Smith Russell in Minneapolis the other night was made the occasion of a popular tribute to the actor by his fellow townspeople. The Grand Opera House was packed with a representative audience, and the new play was received with every indication of satisfaction. The morning following the premiere the Minneapolis papers devoted whole broadsides to the event.

JACOBS' Third Avenue Theatre has been painted and renovated. A new boiler has been put into the house and a new system of heating will be used next winter. M. J. Jacobs continues to represent his father at this theatre.

CHARLOTTE ST. FELIX, one of the well-known St. Felix Sisters, was married recently at Denver to William R. Weston, manager of the Tivoli Theatre at Aspen, Col. Mr. and Mrs. Weston have taken possession of a new home at Aspen, where they will remain permanently.

J. C. ABBOTT will start the American Opera company on the road the first week in October, with a repertoire of grand operas. Mr. Abbott writes that in his opinion the best musical works can be given profitably at popular prices. He says that his troupe will number forty persons.

THE Delmann Brothers, who were formerly with Bluebird, Jr., have been engaged for Corinne's company.

ISABEL ANNESLEY has begun rehearsing her company in Darlington's Widow. H. D. Grahame will act as Miss Annesley's manager. The comedy was written by John Douglas, and had its first production at Toole's Theatre, London, in May last. A season of thirty-five weeks has been booked for Miss Annesley in the principal cities, beginning on Sept. 7 at Waterbury, Conn. A clever and capable company has been engaged for her support.

EVANS AND HOBY opened their eighth season in A Parlor Match at Helena, Mont., last week.

THE third annual fair of the Seymour Fair Association will be held at Cyclone Driving Park, Seymour, Ind., from Sept. 22 to Sept. 25. The Franklin County Fair of Kansas meets on Sept. 25.

LINA HOMER, the scholarly dramatic editor of the Boston Beacon sometimes nods. He says: "There do not appear to have been a large attendance of European notabilities this season at Bayreuth." The Philadelphia Music and Drama furnishes another specimen of grammatical obliquity when it says, "but it don't necessarily follow that she knows," etc.

CHARLES E. CALLAHAN is now a partner with Randall and Dickson in a couple of ventures in which they are interested.

AN opera called The Miller's Daughter will be produced in October at the Opera House in Manchester, N. H. The story deals with the period of the Salem witchcraft delusions.

CLARA LOUISE THOMPSON has accepted an engagement with Maude Granger.

AMONG those who saw the first performance of Dorothy's Dilemma were Georgie Drew Barrymore, Harry Lacy, Henrietta Lander, Beatrice Moreland, Jay Rial, J. M. Hill, Horace Wall, Edward M. Alfried, Helen Barry, Maude Granger, Charles Palmer, Emma V. Sheridan, Ralph Delmore, Charles Chatterton, and Henry E. Abbey.

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Editor of "The World's Work" Department, Scribner's, now Century Magazine; Assistant Editor on "Tools and Machines" of The Century Dictionary.

Also author of "KNIGHTS OF TO-DAY," "THE WHISPERING BUOY," and other stories.

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CAMILLE TOWNSEND,

429 Master Street, Philadelphia, Pa.

John Ford gave an admirable impersonation of the New England hotel-keeper and justice of the peace, Ward Andrews, the heavy villain, was acted in conventional style by Charles C. Brandt. Arthur Byron did fairly well as Jack Barquhar. The rest of the cast do not deserve special mention. The scenery, especially in the first act, is very pretty, reflecting a deal of credit on Walter Burleigh. Cast:

Helen Howe, Sol Smith Russell. **Jack Barquhar**, Arthur Byron. **Leonard Rand**, Fred J. Williams. **John Ford**, Charles C. Brandt. **Charles Rand**, Alfred Hudson. **Detective O'Neill**, R. F. Sullivan. **Virgie Rand**, Minnie Kadeliffe. **Niobe Barquhar**, Anna Belmont. **Phyllis Howe**, Marion Lester. **Martha Howe**, Lillian Chatter. **Mrs. Ferris**, Mrs. George Stevens. **Dotty Ferris**, Little Hazel Chappel.

BOLTON. TEMPLE OPERA HOUSE. The Hustler is one of the largest houses of the season. The Baldwin Melville comb, week of 17-22. The Galley Slave 17 was given as the initial performance. LAYERS. Wilbur Opera co. 12 to Sept. 3. This popular co. has been giving a repertoire of operas in a charming manner, and has, during the last season, attracted an enormous audience. Their winning fresh looks at each new production and endeavoring herself to fulfill audiences, while Dorothy Morton, W. H. Kohnle and the various members of the co. render their respective roles in a painstaking and pleasing manner. ITEM: Manager A. M. Miller, Jr. of the Temple Opera, has resigned his position and departed for New York, where he will take charge of Faust, which is now rehearsing to go out on the road. A successor of Mr. Miller as manager will be selected at a meeting of the directors of the Masonic Temple co. to be held upon the arrival of Mr. Frisbie, who is now in New York. Mark & Lewis is now in charge. Mr. Miller will be followed to New York by the hearty wishes of a host of friends in this city. His management of Temple Opera was always characterized by uniform courtesy, a discriminating taste as to attractions, and in this has been ably seconded by the genial and good tempered Mark Lewis.

MISSOURI.

SEDALIA. WOMEN'S OPERA HOUSE. Beach and Howers Minstrels opened the preliminary season 14 before a good-sized audience. The performance was acceptable but the programme musty, by reason of not having been changed for three seasons. The Pavilion Comedy co. began a week 16 at cheap prices, papering ladies' tickets for first night and opening in Caprice disguised as Rose Garland.

CHILLICOTHE. CITY OPERA HOUSE. Fitzgerald's Bluebeard co. played a small audience 17.

MONTANA.

BUTTE CITY. MAJESTIC OPERA HOUSE. The Grab Bag 12 and A Royal Pass 13, both to poor business. The Hustler 14-20. Sol Smith Russell 21-27. Failure to tempt.

HELENA. MINNIE'S OPERA HOUSE. Elmer Vance's Limited Mail to good business 12-13. Evans and How's Parlor Match opened the season to S. R. 14. The co. is stronger than ever, the songs and jokes new, and the specialties very clever. Mes-tayer-Vaughn in Grab Bag 15-16 to light business.

NEBRASKA.

KEARNEY. OPERA HOUSE. A Turkish Bath 12.

OMAHA. GRAND OPERA HOUSE. A Turkish Bath made a big place in Omaha, opening for a week 12 with three matinees, Sunday, Wednesday and Saturday. In spite of the very warm weather, business was uniformly good. Marie Heath has secured many admirers here. For the week of 22, the Golden Co. is booked. ITEM: The New Road Theatre will be opened Sept. 3 by the Alabama co. Mr. Seelie, manager of the Alabama Opera House, has booked the Garrow Opera co. for eight weeks, commencing 21. This is decidedly the longest engagement that has ever been attempted in Omaha, and the venture will be looked upon with much interest. The Garrow co. will come direct from Pittsburgh, where they had a long engagement. The opening piece is to be The Kismet-trail.

NEW HAMPSHIRE.

CONCORD. OPERA HOUSE. An American Boy to a good-sized audience 17.

NASHUA. NASHUA THEATRE. The regular season opened with An American Boy to a good house 17. The different specialties were well received. Manager Davis has the strongest list of attractions ever booked here, and the season should be the best in the history of the Theatre. Peck's Bad Boy 21. Evangeline 22. Grimes' Cellar Door Sept. 4.

NEW JERSEY.

ELIZABETH. TEMPLE OPERA HOUSE. I. K. Emmet in Fritz in Ireland to a fair house 12. The audience applauded Mr. Emmet's efforts most heartily, and seemed pleased and satisfied with the performance. He was supported by an excellent co., and the scenery was very pretty. Gus Hill's Novelties 21. Two Johns 22. My Jack. Charito Ball 23.

TEKON. TAYLOR OPERA HOUSE. The Two Old Cronies was presented to a large audience 12, and gave a satisfactory performance. O'Leary's Neighbors attracted a good house 13. There are thousands of people in the east, and a number of them are good in their specialties. O'Leary and M. Nab carried the run through, and are clever Irish comedians.

ATLANTIC CITY. GRAND OPERA HOUSE. William A. Brady sec. in After Dark 12 to packed house. Co. first-class. James Corbett, the California pugilist, and Jim Davis, of Philadelphia, had a bout. William Harris in McKenna's Fortification 13, to good business. Mr. Barry's support this season is excellent. ITEM: I. B. Towndley, the general advance agent of Thatchner's Minstrels, was in town 15. Many good attractions are booked for the season.

NEW YORK.

ROCHESTER. ACADEMY. Notwithstanding the extremely warm wave that hovered over this city the past week, the heavy crowd greeted Charles M. Cartley, who appeared in one of the Bravest 17-22. The play has been revised, and the present edition will prove a winner. The novel fire scene at the close of the second act is, in detail, the most complete ever seen here. The co., with a few exceptions, is equal to all requirements. Powers' Ivy Leaf week of 21-22. Goodly. Walter S. Moss, of the Fairies' Well co., was in town last week. The Academy looks as neat as a pin in its fresh trimmings. J. R. Boyle will look after the interests of Robinson's Music Theatre in this city. Manager H. R. Jacobs visited the city last week. W. H. Barber, of Princeton and West's Minstrels, appeared at the Lyceum 17, and gave a local benefit, and gave a fine exhibition of trick bicycle riding.

BUFFALO. ACADEMY OF MUSIC. George Thatchner's Minstrels in Tussock drew good-sized audiences 12, 13. The Stowaway rest of the week. Frank Daniels 24-25. CORNIE LAYERS. Lost in New York drew large-sized and well-pleased audiences 17-22. The co. is a very capable one. Gus Paxton, the comedian, inspector and tramp, made a very decided hit. COURT STREET THEATRE. Augustin Newman and his play, The New Boy Tramp, met with a flattering reception 17-22.

FORT JERVIS. LAYERS OPERA HOUSE. A Mid-nite Ball opened its season here 12 to a large house. Charlotte Thompson 24. ITEM: Mr. Silvestro, manager of the Central Theatre, Honesdale, Pa., has just ending several engagements.

POUGHKEEPSIE. COLLINS WOOD OPERA HOUSE. The season will open here Sept. 1 with Robert Mantell in The Corsair and Brothers. ITEM: Robert Williams, who is summing near Millerton, was in town Sunday, 16. John A. Stevens was also in town last week. He is spending the summer at his home in Shadow Land, near West Park.

OSWEGO. ACADEMY OF MUSIC. McKenna's Fortification 27. Lillian Kennedy Sept. 1. Milton Novels 12.

NEWBURGH. ACADEMY OF MUSIC. Tony Pastore gave a fine variety show in his house 14. Excitement here was affected by the attendance a great deal. Gus Hill's World of Novelties (should be

World of Nothing) gave one of the worst performances ever seen in Newburgh. The attendance was very slim.

JOHNSTOWN. GRAND OPERA HOUSE. Lew Dockstader's Minstrels gave an excellent entertainment to a fair-sized audience 17. The City Directory 18.

COHUES. CITY THEATRE. Gus Hill's co. 15 played a very large house. The Henry Burlesque co. 17 to good business. ITEM: Matthew Davidson has been engaged for treasurer of the City Theatre by Manager Gams, and he will prove very popular with the patrons of this house. Dockstader's Minstrels 22. Russell's City Directory No. 2, 18.

UTICA. OPERA HOUSE. Lew Dockstader's Minstrels 12 before a very large and well-pleased audience. Dockstader received call after call. He can safely count on Utica every time. McIntyre and Heath in their military sketch are very funny, as were Cain and Lorenzo, the burlesque trapeze artists. The three Marvels, refined grotesques, are very clever and were well received. The Stowaway 18 to a large house.

LOCKPORT. HOME OPERA HOUSE. Lew Dockstader's Minstrels 12 to a large and enthusiastic audience. ITEM: The house has been re-fitted throughout, and Mr. Foster, our new manager, promises to give fine attractions for this season.

AUBURN. HERRIS OPERA HOUSE. The Stowaway to a large audience 18.

SYRACUSE. WELING OPERA HOUSE. Gus Williams in Scipio's Fortunes to a fair house 19. The regular season of this house will be opened by Reed and Collier 27 in Hoss and Moss. H. R. Jacobs' OPERA HOUSE. Dockstader's Minstrels 12 to packed house. The Stowaway was largely attended 18. The Old, Old Story 21. ITEM: Clara Baker Rust left 12 to begin rehearsals with The Struggle of Life co. Eugene Scamman, who has been visiting Mrs. Rust here, will go with Niobe road co. While on my vacation, I saw the original Niobe co. at the Boston Museum. I also visited the new theatre at Northampton, Mass., which is large and handsome and contains all modern conveniences. Harry Johnson is at his home here. Mr. Kerr, who still manages the Whiting for Wagner and Reis, has arrived in town.

SARATOGA SPRINGS. TOWN HALL. Tony Pastor and his incomparable specialty co. played to large houses 15, 16. Every act was encored to the echo. Maggie Cline received five recalls. Lew Dockstader's Minstrels 17 to a large and thoroughly pleased audience. PUPPETS MUSIC HALL: Gus Hill's World of Nothing is under way for her, that of a young Southern girl. The scenes of the play are laid in South Carolina and New York. The piece has good material in it and has a competent co. to interpret it. The scenery is very realistic and is from the brush of Harley Merritt. ITEM: Otis Skinner, leading man and manager of Margaret Mathie's co., has just returned from England, and made a quick visit here to meet his father, Rev. Dr. Skinner. Madame Justiani nee Jennie Clark, formerly of Mapleson Opera co., is at the Columbia. A young pianist of remarkable ability is Miss Kimbrough, whose father is a Rabbi of the Jewish Temple, New Haven, Conn. The over-variety Marshall P. Wilder, who knows how to drive away the blues better than any known dweller on this earth, has arrived at the Kensington.

OGDENSBURG. OPERA HOUSE. The Stowaway opened the season 17 to a good business. Roth Lyric Opera co. gave Black Hussar to a large and well-pleased audience 17.

ELMIRA. OPERA HOUSE. A Midnight Bell 12 to good business. She Couldn't Marry Three 21. The Old Homestead is under way for September.

MADISON AVENUE THEATRE. Dark. ITEM: Frank McKee, general manager of the Hoyt and Thomas' attractions, Mr. Hoyt and wife, and Frank Mayo were here 15.

HORNELLVILLE. SHATTUCK OPERA HOUSE. The prospects for the season of 1904-05 look promising. Messrs. Wagner and Reis, having secured an extension of their lease for a term of years, have made many needed improvements in and about the house. Charles A. Bird's seven years' connection with the house as local manager, has demonstrated the fact that no changes are necessary where management is concerned. The season opened with Germans' Minstrels 12 and that their former visits had not been forgotten, was evidenced by a well-filled house. Natural Gas burned brightly under the manipulation of Donnelly and Girard, and pleased a crowd. Irresistibly funny and clean and clever throughout. Gorton's New Orleans Minstrels will open their season here 21, 22 (Exposition dates), and indications point to a jammed house.

AMSTERDAM. OPERA HOUSE. Gus Hill's World of Novelties had a fair house 12. The performance was good, the scenery of the afternoon, was very good. Lew Dockstader's Minstrels, one of the best and the funniest that ever visited Amsterdam, played to cover 12, 13 people 15. ITEM: The Tar and Tartar co., now playing in New York, play but three one-night stands this season in Amsterdam. It is one of the best, and the co. will be here early in December. Ed. Schell, one of Amsterdam's best tenor singers, is considering an offer to join Dockstader's Minstrels.

CANASTOTA. BRUCE OPERA HOUSE. O'Flynn in Mexico to a fair-sized audience 12. Alfred Kelsey as Piper Flynn made a great hit here. Good co.

NORTH CAROLINA.

GOLDSBORO. MESSENGER OPERA HOUSE. George Wilson's Minstrels opened the season here 12 to a large and well-pleased audience.

RALEIGH. MR. HOPKINS HALL. The season opened 12 with Wilson's Minstrels to a good house and pleased audience.

CHARLOTTE. OPERA HOUSE. A welcome as warm as the weather greeted George Wilson's Minstrels, who opened the season 12 to a packed house. Time is being rapidly filled with good bookings for the Opera House during this season. ITEM: The manager of George Wilson's Minstrels stated that the suit against George Wilson by Mr. Keene, who charged \$100 per week for the use of this co. in Washington, D. C., last week, was won by Wilson. The attachment was for a debt against the old Barlow, Wilson and Rankin Minstrels eight years ago. Wilson had already paid his share of the debt, and the suit was set aside.

NORTH DAKOTA.

FARGO. OPERA HOUSE. J. C. Lewis in Si Plunkard to a large house 15. Mr. Milligan is a genuine German character, and his dancing made a hit.

BISMARCK. ABNEY HALL. I. C. Lewis in Si Plunkard to large business 11.

OHIO.

COLUMBUS. PARK THEATRE. A Soap Bubble had a fairly successful week, closing 19. Little Goldie in A Rocky Mountain Wolf opened to an immense audience 15, the S. R. O. sign being displayed early in the evening. George continues good. Zip will be presented the latter part of the week. The Melville Sisters will open 21. GRAND OPERA HOUSE. The Limited Mail week of 21. A Trip to Chattanooga will open 22. MARY-OLIVIA OPERA HOUSE. Down the Slope is billed for 27-30 and AL. G. Field's Minstrels for Sept. 1, 2, 3. ITEM: The opening for Down the Slope has arrived, and is being engaged for a long time. AL. G. Field's Minstrels are booked here 17. Their report business for the first week was wonderfully good in spite of hot weather.

The S. R. O. sign was out on several occasions. ITEM: The Ambros past two seasons with Kankakee will go with Down the Slope as master manager. Dr. W. W. Freeman, of the Frank Daniels co., has been called home by the death of his father Dr. R. W. Freeman, Charles A. Freeman will leave next week for Cleveland. He will have charge of the stage at the Lyceum. The Kankakee

and the Oaks played a game of ball 19 for the benefit of the Fresh Air Fund. Score: Oaks 4, Oaks 17. Underway, May 19, 1904.

CANTON. THE GRAND. The season was opened 12 by The Hustler. The house was packed to its utmost capacity, and the performance was very satisfactory. Notwithstanding the intense heat of the day, the house was delightfully cool. The Melville Sisters opened 17 to a crowded house. Flowers of the Forest, an old friend that has done service under many different names, was the bill and was fairly well presented. ITEM: Manager Barker has leased Schuler's Opera House for a term of three years. Austin Plunkard will be treasurer of both houses. Florence Brown left 17 for Washington, D. C., to join Robert Downing 18.

PIQUA. CONSUMERS OPERA HOUSE. The Sadie Farley co. opened a week's engagement 12 at popular prices to packed houses. Ben. Kibbel left here to join the Ada Melrose co. Walter Small, of Urbana, is assisting the Sadie Farley co. in this city.

DAYTON. THE PARK. The Devil's Mine 17 to good business. The co. is stronger than ever before. The new comedy drama 17 will fill in the week. ITEM: John W. Vogel is in the city ahead of AL. G. Field's Minstrels. All the members of the Sadie Farley Home Summer stock co. have left, and Memorial Hall should be deserted but for Manager Sam. Henderson. The new drop curtain at the Park represents the chariot race from Her Har, and is an excellent painting.

TOLEDO. WHEELER OPERA HOUSE. Thatcher's Tuxedo Minstrels to a fine house 15. ITEM: The May Russell Burlesque co., headed by Bob Slavin, A. A. Henry and Pauline B. Hatcher to good business. Carroll Johnson in The Season week of 21-22.

ZANESVILLE. SCHULZ OPERA HOUSE. A Pair of Jacks 12 opened the season to good business, notwithstanding a warm night. This play is greatly improved since its appearance here last year. The second act has been re-written, so that the little plot there is in the first act is connected after a fashion with the third. Farley, who started last year in A Midnight Call, is clever addition to the co. The other members of the co. fill their roles acceptably.

WARREN. OPERA HOUSE. Gorman's Minstrels, who come here about twice a year and have a vested popularity here, opened the season 12 to a good house. Smooth and bright performance. Costumes and dancing especially good.

WOOSTER. GOSPEL. The theatregoing public of this thriving city are looking forward with much interest to this season's two opera houses, which the city supports are to be opened under new management. The new City Opera House has been leased by Messrs. Peckinpaugh and Miner. The Gumbly Opera House will be under the care of Messrs. McCallan and Jeffries. Both houses are some of the best ever seen in this city, and dates during the season. Gumbly Opera House will open the season 12 with A Pair of Jacks.

NEWARK. NIS OPERA HOUSE. This house was opened 17 by A Pair of Jacks, but owing to the extremely warm weather, only a fair-sized audience witnessed the performance, which was satisfactory.

PORTSMOUTH. GRAND OPERA HOUSE. AL. G. Field's Minstrels opened the season 12, and in spite of the extremely warm weather the house was filled. The performance pleased all. McLean and Prescott Sept. 5. Manager Grimes has booked the best co. on the road and our people are sure to respond with good houses.

URBANA. MARKET SQUARE THEATRE. The season at this house was opened 12 by AL. G. Field's Minstrels when the S. R. O. sign was hung out before the use of the curtain. Thus, a new line of entertainment. Billy Clifford, the Urbana boy, was enthusiastically received. His song and dances and drum solo were excellent. He received over the footlights a great floral piece with the words "Welcome Home." Manager Field has secured a strong co. Howard Wall's Model Comedy co. 27-28.

REYNOLDS. MASONIC OPERA HOUSE. In spite of the excessive heat of 17 there was a large audience to see AL. G. Field's Minstrels. The performance was satisfactory in every respect. Tom Sawyer Sept. 1. MacLean and Prescott will appear in this city for the first time.

SANDUSKY. BEMILLERS OPERA HOUSE. Two Old Cronies 12. ITEM: Cedar Point: Frank and Carrie Grimes, the Typewriter musicians who have been filling an engaging here, canceled to join the Charles A. Gardner co. Latona, the musical phenomenon, will commence a week's engagement 17.

SALEM. GRAND OPERA HOUSE. The city is billed like a circus for the appearance of J. K. Emmet in Fritz 25 which opens the season here, followed 31 by Charles A. Lester in Oh, What a Night! C. A. Hoskins, of Rochester, Ind., arrived here 15 to fill the position of stage manager at the Grand.

WANSFORD. MEMORIAL OPERA HOUSE. A Pair of Jacks opened the Memorial 12, and were greeted by a crowded house, fully 1,000 people being present. I. K. Emmet 27.

OREGON.

PORTLAND. MARQUAM GRAND OPERA HOUSE. Two concerts by Emma Thursby 12, 13, in which a few of Portland's musical and vocally-inclined participated, were all at this house week of 12-13, and these were simply after-dinner. CORBAY'S NEW THEATRE. After a fifteen-days' run, which has been marked by fair business only, James M. and Carrie Clark Ward in Shamus O'Brien 12 concluded their engagement. They have proved themselves very clever exponents of the drama, and leave the city well and favorably remembered by frequenters of this theatre. ITEM: Manager S. H. Friedlander of the Marquam left here on a two weeks' trip 12 in the interest of AL. Hayman, during which time he will arrange bookings at Seattle, Tacoma and Spokane Falls, Wash., and Vancouver, B. C., to join a stock co. in which she assumes principal roles. Fannie Edmondson, the very capable and courteous ticket seller at Corbays, is suffering with a severe case of typhus. It is hoped by many that she will enjoy convalescence very soon. The Hustler is at the Marquam 12.

PENNSYLVANIA.

WILKESBARRE. MUSIC HALL. The season will open 24 with Melville's Opera co., followed by McCarthy's Mishaps 27. Primrose and West 28. This season promises to be an unusual one, as the one, as Manager Borgunder has his date book well filled with first-class co.

POTTSWATER. OPERA HOUSE. Frank M. Wills' Two Old Cronies opened this house 12 to a well-pleased audience. Barlow Brothers' Minstrels 13 to good business. Archie Rover, of this place, is with this co.

NORRISTOWN. GRAND OPERA HOUSE. Anderson's Two Old Cronies to a good-sized house 12. The scenery scene in the second act has been changed for the better. The costumes worn in the second and third acts are very fine, especially in the third act, the double specialty. ITEM: The name of the hall has been changed from Music Hall to Grand Opera House. The Casino Opera co. will open 17 to a week beginning 21.

NANTICOKE. BROADWAY OPERA HOUSE. This house will be opened 12 by Frank Jones, in ad-advance in town, and sends his regards to the Opera House. Manager Crocker has booked some first-class attractions, and the season of 18-19 promises to be the crowning one for the Broadway.

WONONGAHELA CITY. GAMBLER OPERA HOUSE. The season will open 24 with Frank Jones, in ad-advance in town, and sends his regards to the Opera House. Manager Crocker has booked some first-class attractions, and the season of 18-19 promises to be the crowning one for the Broadway.

pleasure of witnessing the last act of Sport McAlister, presented by Bobby Gaylor, at the Boy in Print 12, last week. Despite the warm weather the house was well filled.

CARBONDALE. OPERA HOUSE. McCarthy's Mishaps 17 pleased an audience that filled the house.

PITTSBURGH. MUSIC HALL. McCarthy's Mishaps to a crowded house 18. The specialties introduced were excellent. ITEM: A new drop curtain has been added to the many improvements in the Hall.

MEADVILLE. ACADEMY OF MUSIC. The season was auspiciously opened by Gorman's Minstrels who gave an entertaining programme to a large and well-pleased audience 12. The house, in this city, was for the first time lighted by electricity, which is one of the improvements made since the close of last season. One of the Bravest 22.

ALLEGHTOWN. MUSIC HALL. At no time in the history of Music Hall were the prospects more encouraging for a successful season than they are for 18-19. During the Summer season, Manager's Mishler and Borgunder have had the theatre thoroughly renovated and the stage properties and scenic effects improved. The partition dividing the lobby from the auditorium has been closed with sliding glass sashes, which not only shuts out the cold draughts of air and noise, but also makes the auditorium much better. Robert Whitesell will continue in charge of the house under the new management, with W. E. Norman in the box office. Martin Klingler, the leader of the famous Alleghtown Cornet Band, will direct the orchestra. Manager Mishler informs your correspondent that he is looking for the season almost complete, and will furnish you people with a class of carefully selected attractions that will please all tastes. The season will open 24 with Mark Murphy in his new farce-comedy, O'Leary's Neighbors, followed by McCarthy's Mishaps 28, and Gus Hill's Specialty co. 29. Among the co. booked for the season are the cream of the leading attractions. Manager Mishler also states that there will be but eight special occasions during the season, as with there will be a slight advance on the usual prices.

ERIE. PARK OPERA HOUSE. Belle Cole, assisted by Ernie Amateurs, gave a very delightful concert 17. Gus Williams in Keppeler's Fortunes 21. The regular season of the Park Opera House will open Sept. 1 with the Pearl of Pekin 12.

MAUCH CHUNK. OPERA HOUSE. The season was opened 12 with Frank M. Wills' Two Old Cronies to large business. The audience was very much pleased. Fisher's Cold Day 17.

READING. ACADEMY OF MUSIC. This house opened for the season with Thatcher's Tuxedo 12, 20 to a \$500 house. The Devil's Auction 22, 23; Villiken Opera co. 27; Pearl of Pekin 28. ITEM: Manager Mishler will, as heretofore, give the Academy his personal attention, having secured managers in each of the offices of the circuit. The Academy of Music was newly painted, the aisles newly carpeted, and the stage and dressing-rooms put into that model condition for which this theatre has an enviable reputation. GRAND OPERA HOUSE: Barlow Brothers' Minstrels gave a good performance to a large house 12.

RHODE ISLAND.

NEWPORT. OPERA HOUSE. Nellie McHenry in A Night at the Circus to a fair house 17. Lulu's Flavors, introducing George Marion as Mr. Macaroni 21. Tony Pastor is always sure of a warm welcome and a good house 22. Dan Sully and his co. have been hard at work in the rehearsal of The Millionaire the entire week, and will open the season here on Dan's native heath 24.

SOUTH CAROLINA.

CHARLESTON. ACADEMY OF MUSIC. The Academy of Music is being thoroughly overhauled, and its outlook is bright for the season of 18-19. The interior of the house is being decorated, the dressing-rooms have been repaired and renovated, and a new cloak-room opened. The seating capacity has been increased by ninety-five additional opera chairs, and a new drop is being painted. The management will be under the personal supervision of Charles W. Keogh, brother of Will T. Keogh, who is still the owner. Mrs. L. E. Thomas is the owner of the house. The season will open 24 with Rose Hill's English Folly co. Some of the best attractions are booked for the season.

TEXAS.

AUSTIN. GOSPEL. Things are beginning to be lively around this place. Business Manager Howard Long is receiving letters every day in regard to attractions. The list is the best that has been through Texas in several seasons. The programme for the house will be sold to the highest bidder. Joseph Griffith, the present bill poster, has sold out his business to Henry Wormley. The Manhattan Opera co. after a season of four weeks in Dallas, will be here Sept. 2-9.

VERMONT.

RUTLAND. OPERA HOUSE. The Stowaway opened the season here to a fair audience 12. ITEM: The bookings for the Opera House this season include some strong attractions.

VIRGINIA.

ROANOKE. OPERA HOUSE. Cleveland's Eifel Tower co. opened the season 15 and turned people away.

PETERSBURG. ACADEMY OF MUSIC. English Opera co. presented The International Girl 12 to a small house. George Wilson's Minstrels to a large audience 13. Cleveland's Minstrels packed the house 14.

NORFOLK. ACADEMY OF MUSIC. Cleveland's Consolidated Minstrels 14 to a very large audience. This co. did not come up to the expectations of those present. Not more than one of two features represented on the co's paper were presented. Ouda the gymnast injured himself in Washington and could not go on here. Annandale and Hamilton Opera co. commence an engagement 17, for the remainder of the week.

RICHMOND. RICHMOND THEATRE. W. S. Cleveland's Consolidated Minstrels returned people away, about 20 persons being unable to gain admission. Rose Hill's Folly co. next. MOBILE ACADEMY OF MUSIC. The Annandale and Hamilton Opera co. closed its engagement 17. The co. gave entire satisfaction and would have drawn larger houses but for the hot weather. Bobby Gaylor in Sport McAlister next.

WASHINGTON.

SPOKANE FALLS. AUDITORIUM. George C. Staley in A Royal Pass to a fair house 12. Evans and How's A Parlor Match to crowded houses 13, 14. Twelve temptations next 15, 16. ITEM: The advance sale to date for Bernhard's engagement is \$75.

SEATTLE. OPERA HOUSE. A. M. Palmer's co. in Alabama and A Pair of Societies, preceded by the pleasant little one-act drama, A Man of the World, drew crowded houses 12. Mr. Stoddard received a most ardent ovation both evenings, and the whole cast was more than well sustained. George C. Staley in A Royal Pass to good business 13.

CORVALLIS. THEATRE. The Carson Brothers week of 15 to full houses nightly. ITEM: Clay Clement and Agnes Lane will leave for the East at the close of this week's engagement. Their departure is very much regretted by our theatre goers.

WEST VIRGINIA.

WHEELING. OPERA HOUSE. Cleveland's Eifel Tower Minstrels will open the season here 21. GRAND OPERA HOUSE: Hicks-Sawyer Minstrels will open the season 21.

WISCONSIN.

BELOIT. GOSPEL. OPERA HOUSE. This house has been completely renovated. Manager Wilson has bought the house from the Goodwin estate. He has built a forty-foot scene left, supplied the house with electric lights, improved the dressing-rooms, and put in new curtains and a complete set of new scenery. In fact there are new plush opera chairs, and new decorations throughout. The management is under the work of Ed. Scott, of Chicago, and are of a high type, much to the pleasure of the manager. The house will have

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AFTER DARK: Baltimore, Md., Aug. 24-25; Boston, Mass., Sept. 1-2; Lynn, Mass., Sept. 3-4; Manchester, N. H., Sept. 5-6; New York City, Aug. 27-28.

A HIGH NOON: New York City, Aug. 27-28; A FAIR RIVAL: New York City, Aug. 27-28; A SKELETON IN THE CLOSET: Chicago, Ill., May 11-12; ANDERSON AND AWAKE: Alton, Ill., Aug. 27-28; BROTHERS: Reading, Pa., Sept. 1-2; Froedrich, N. Y., Sept. 3-4; Pottsville, Pa., Sept. 5-6; Schuylkill, Pa., Sept. 7-8.

ARTHUR C. SIMMONS: Troy, Pa., Aug. 24-25; ANNIE WARD THURMAN: Boston, Mass., Sept. 1-2; ATKINSON COME Y: Franklin, Pa., Aug. 27-28; CH. City, N. Y., Sept. 1-2; Bradford, N. Y., Sept. 3-4; Jamestown, N. Y., Sept. 5-6.

A BRAVE WOMAN: Ironton, O., Aug. 24-25; Parkersburg, W. Va., Sept. 1-2; A WOMAN'S WITNESS: Philadelphia, Pa., Sept. 7-8; A TURKISH BATH: Fremont, Neb., Aug. 27-28; Hastings, N. Y., Sept. 1-2; Kearney, N. Y., Sept. 3-4; Cheyenne, Wyo., Sept. 5-6; Laramie, Wyo., Sept. 7-8; Rock Springs, Wyo., Sept. 9-10; Logan, Utah, Sept. 11-12; Ogden, Utah, Sept. 13-14.

A BRIGHT TIME: Louisville, Ky., Aug. 24-25; **AGNES HEARDON**: New York City, Aug. 27-28; S. Bond, Ind., Sept. 1-2; Philadelphia, Pa., Sept. 3-4; BLUE JEANS: Chicago, Ill., May 11-12; **BOBBY CAYLOR**: Richmond, Va., Aug. 27-28; BOTTOM OF THE SEA: Oskosh, Wis., Aug. 27-28; Janesville, W. Va., Sept. 1-2; Cumberland, Md., Sept. 3-4; Baltimore, Md., Sept. 5-6; Brooklyn, N. Y., Sept. 7-8.

BILL NEE COMEDY: New York City, Sept. 7-12; BAKER COMEDY: Clinton, Mo., Aug. 27-28; BLACK THORN: Brooklyn, E. D., Aug. 27-28; Fall River, Mass., Sept. 1-2; Warren, R. I., Sept. 3-4; Westbury, N. Y., Sept. 5-6; Port Chester, N. Y., Sept. 7-8; Meriden, Conn., Sept. 9-10; Bristol, N. Y., Sept. 11-12; Amherst, Mass., Sept. 13-14; Chicago Falls, Ill., Sept. 15-16; BIRDS OF A FEATHER: Montreal, P. Q., Aug. 24-25; Toronto, Ont., Sept. 1-2.

BELLE STANLEY: New York City, Aug. 27-28; BALDWIN MELVILLE: West Superior, Wis., Aug. 27-28; LACROSSE: Sept. 1-2; RANDIT KING: Philadelphia, Pa., Aug. 27-28; BALDWIN COMEDY: Terre Haute, Ind., Aug. 27-28; BUNCH OF KEYS: Chester, Pa., Aug. 27-28; COLUMBIA: 25, Johnstown, Pa., Sept. 1-2; GREENSBURG: 25, Washington, Pa., Sept. 3-4; CHAS. A. GARDNER: New York City, Aug. 27-28; CUSTER: Fleming, Pa., Aug. 27-28; CHUCKLEBERRY: New York City, Aug. 27-28; CITY DIRECTORY: Cohoes, N. Y., Aug. 27-28; CORNER GROCERY: Ellensburg, Wash., Aug. 27-28; Olympia, Wash., Sept. 1-2; Snohomish, Wash., Sept. 3-4; Port Townsend, Wash., Sept. 5-6; Tacoma, Wash., Sept. 7-8; CITY DIRECTORY: Ogden, Utah, Aug. 27-28; Salt Lake City, Utah, Sept. 1-2; Denver, Colo., Sept. 3-4; Omaha, Neb., Sept. 5-6; Council Bluffs, Ia., Sept. 7-8; Sioux City, Ia., Sept. 9-10; COUNTY FAIR: St. Paul, Minn., Aug. 27-28; DEVIL'S WINE: Chicago, Ill., Aug. 27-28; ST. 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